VOGUE

Fashions for the Smart Girl in and out of College

August 15, 1945 Price 35 Cents
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Truly the work of master craftsmen—for like a fine painting it has warmth and quality. Here the exquisite texture and glowing Fall colors of Cloud Drift by Stroock—the fine hand tailoring by Harry-Williams, Ltd. are combined in a beautiful full-length coat with high button, collarless closing. About $55. Duchess Acetate Rayon lined. At one fine store in most cities or write to:

Harry-Williams, Ltd.

A department of Grossman & Spiegel, Inc. • 512 Seventh Avenue, New York 18, N. Y.

8/15 "1945" 10.00

STORM SIGNAL. Aquatogs tight-reefed raincoats with easy over-suit shoulders, lashed-in waistlines. In Cohama's dull-surfaced rayon gabardine in red, black, brown, green, blue. 10 to 20 sizes. Either style 29.95 College Eighth Floor.

Bonwit Teller new york

RICHARD AVEDON

IT'S

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Extra curricula! A suit dress of Lacara, a Duplex fabric of rayon and ARALAC. Sizes 9 to 15 . . . lime, aqua, melon and blue with black braid. About $12 at better stores.

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VOGUE
August 15th, 1945

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Vol. 106, No. 3
Whole No. 1747

Look at a College Girl and you'll see—

The American Look

It's in her face, in the way she dresses—youth, freedom, gaiety, naturalness, animation—the typically American traits. To illustrate our point about her clothes: Our tweed jacket with knit sleeves, navy with red or vice versa, 19.95 Our grey tweed skirt with wonderful kick pleat, 10.95 Only at

the College Shop at Lord & Taylor

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Enka Rayon for your first important fall dress....

tier-draped by Berenice Holloway in Foreman's Crepe Grenada.... Saks Fifth Avenue, New York....

Young-Quinlan, Minneapolis.... Rich's, Atlanta

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YOUR SUIT MAJOR... Casual? Couldn't be more so! And that snappy little 25-inch jacket is a regular whiz at doubling for a coat. Duchess Royal design in all wool flannel. Kelly, salmon, blue and black. 12-20. 35.00 *College Shop, Fourth Floor*

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—that ayres look
L. S. Ayres + co.
INDIANAPOLIS
COAT BY PHILIP MANGONE

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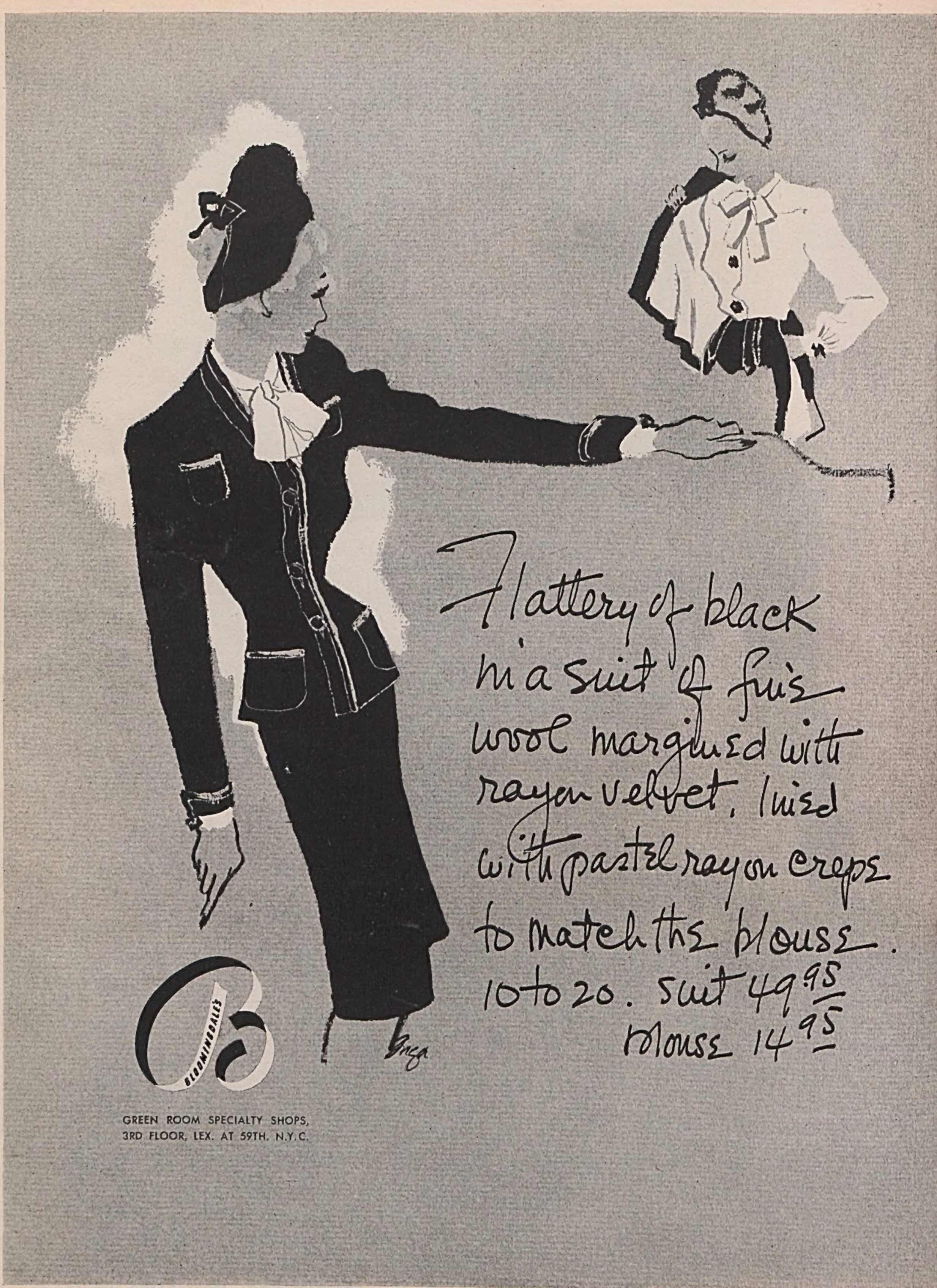
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in a suit of fine
wool margined with
rayon velvet. lined
with pastel rayon crepe
to match the blouse.
10 to 20. suit 49.95
blouse 14.95
BLOOMINGDALE'S
Inga
GREEN ROOM SPECIALTY SHOPS,
3RD FLOOR, LEX. AT 59TH. N.Y.C.

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JOSEPH HALPERT
takes a new slant
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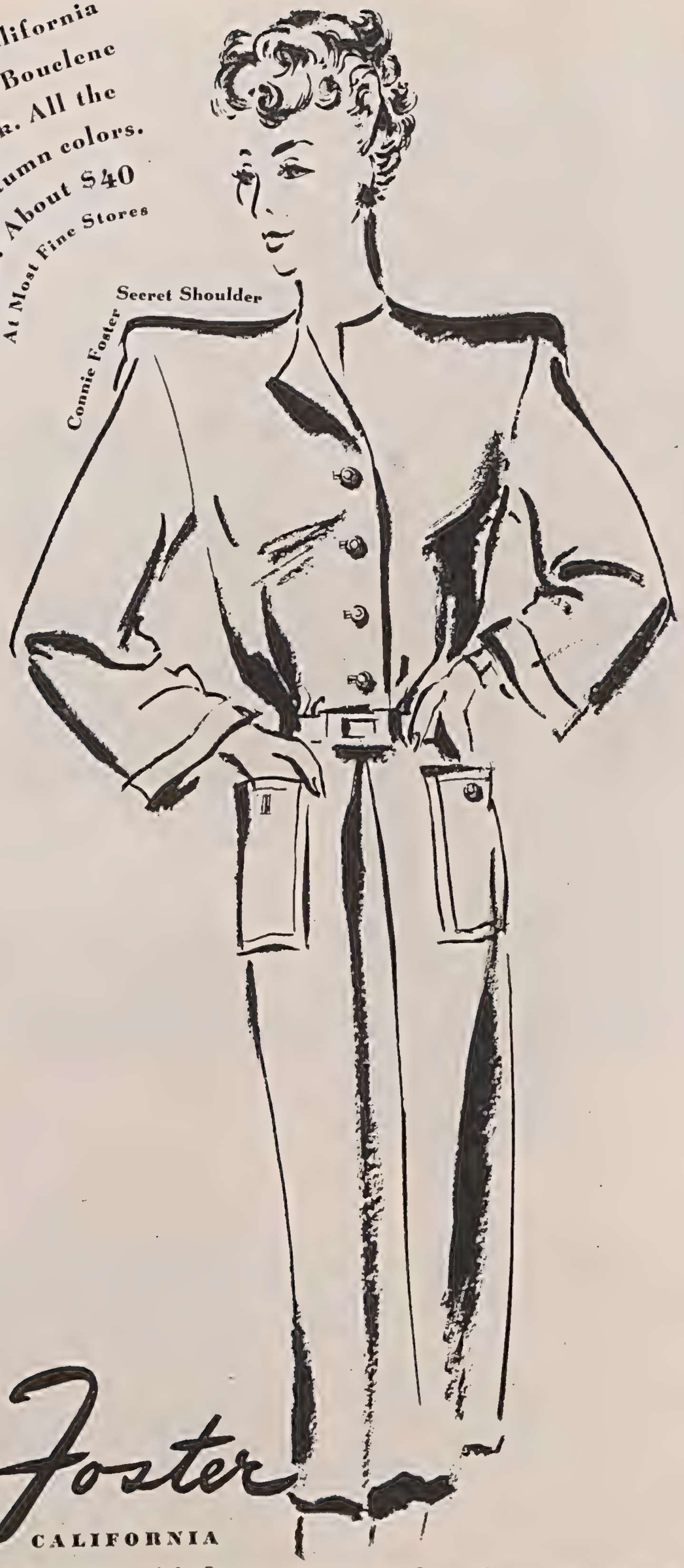

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peach shades
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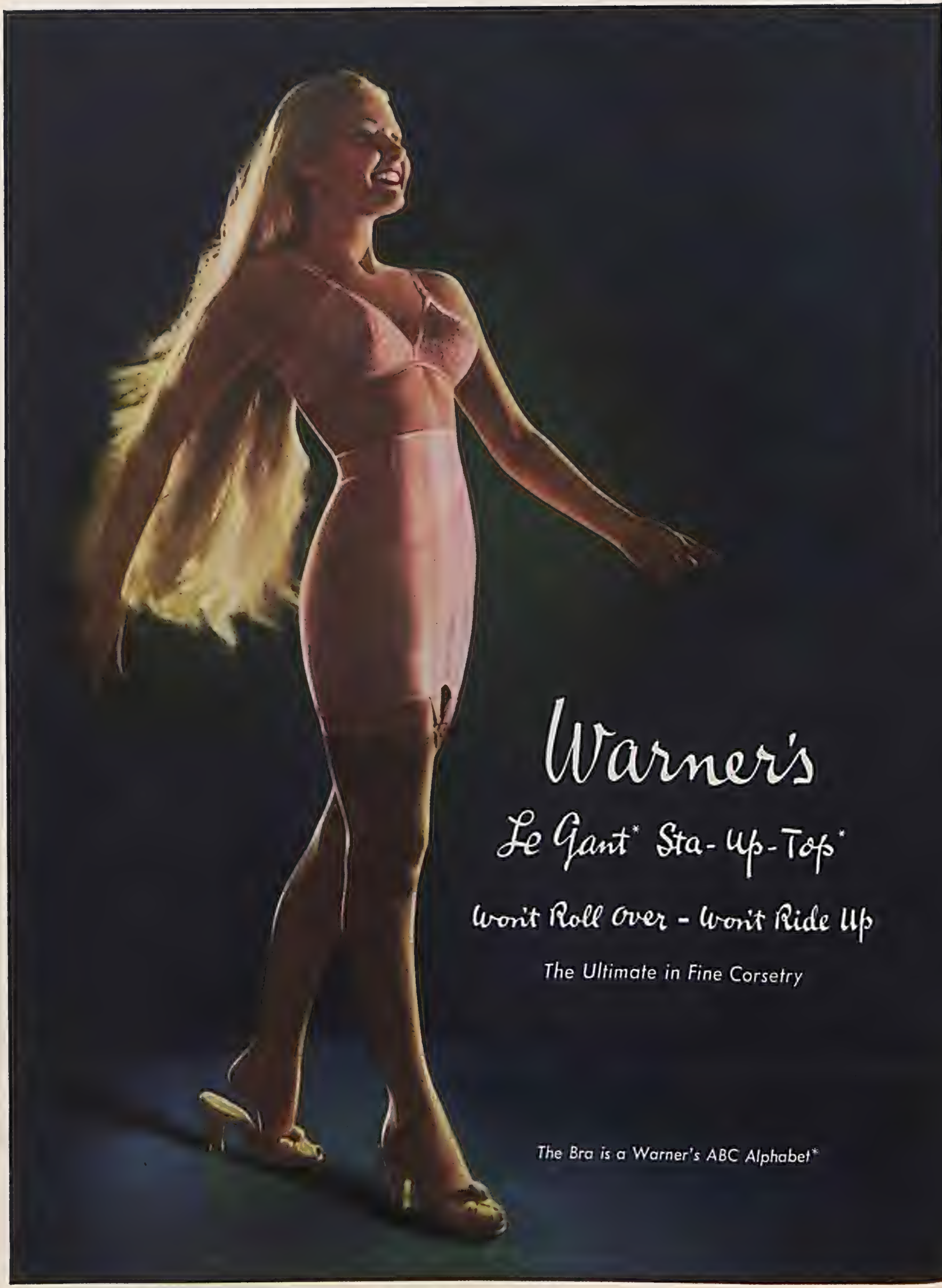
Refills $1.25 (Tax extra)



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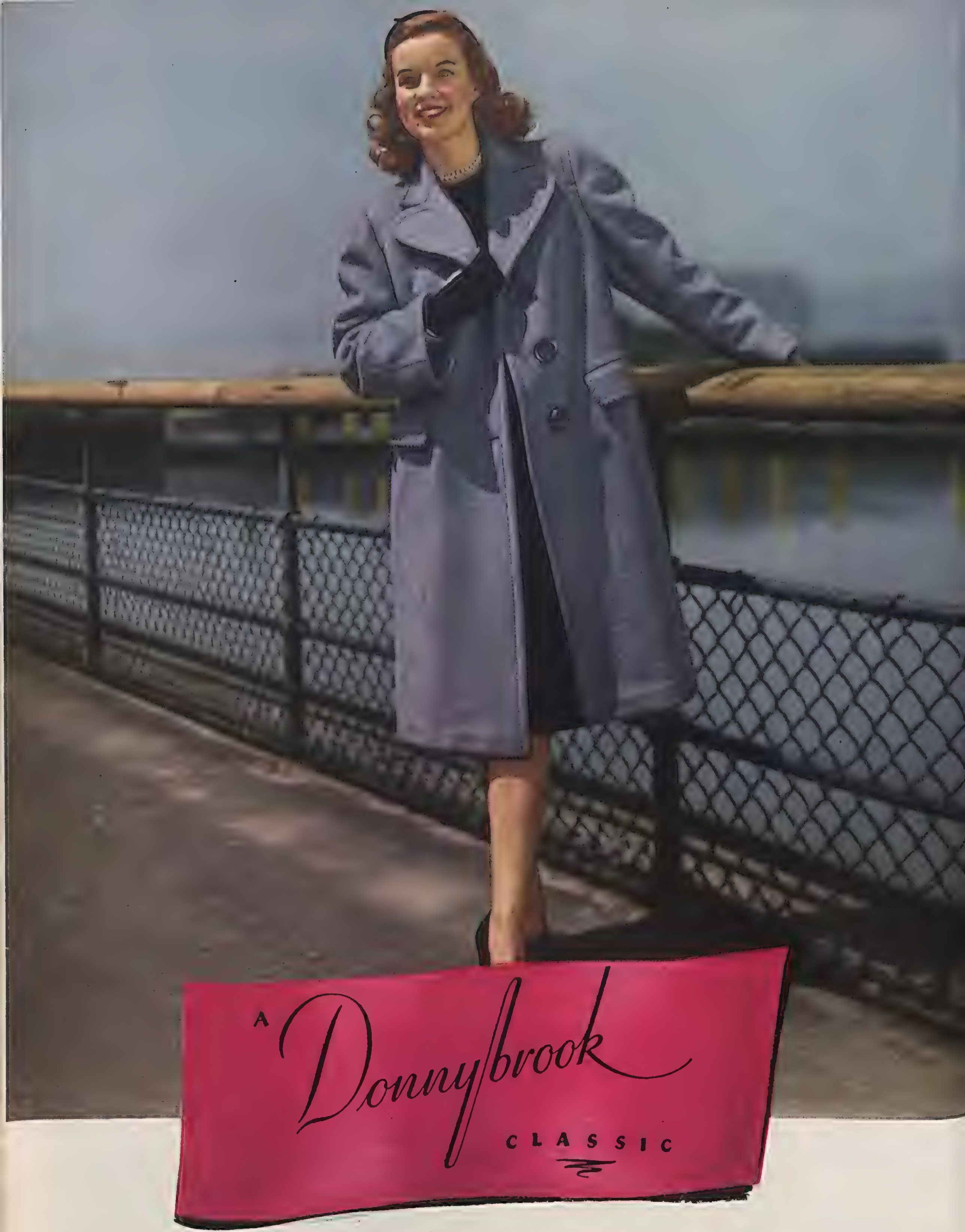

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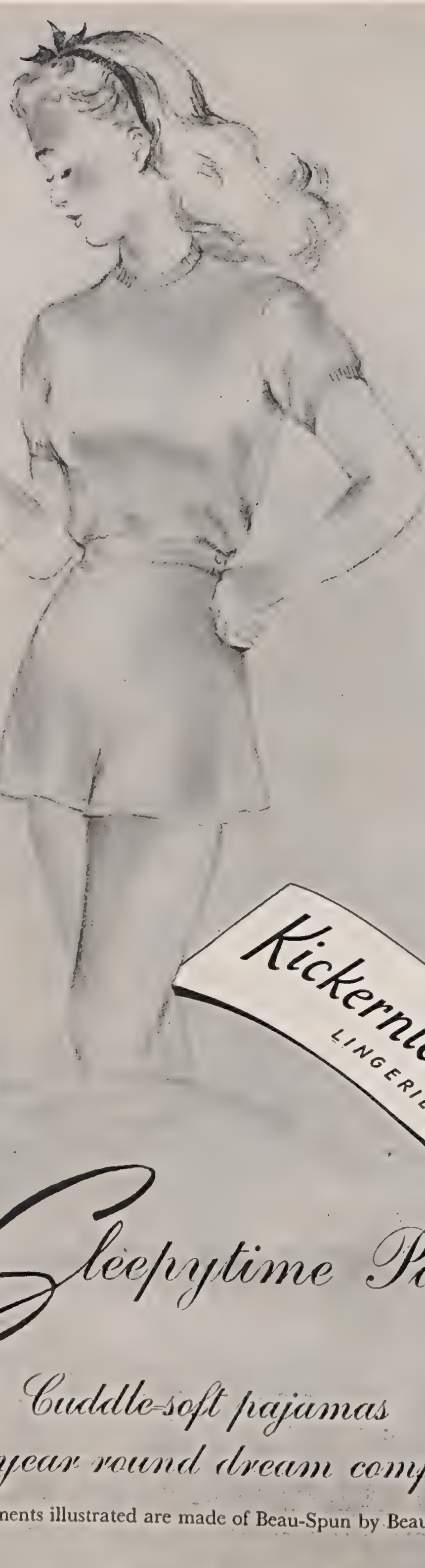

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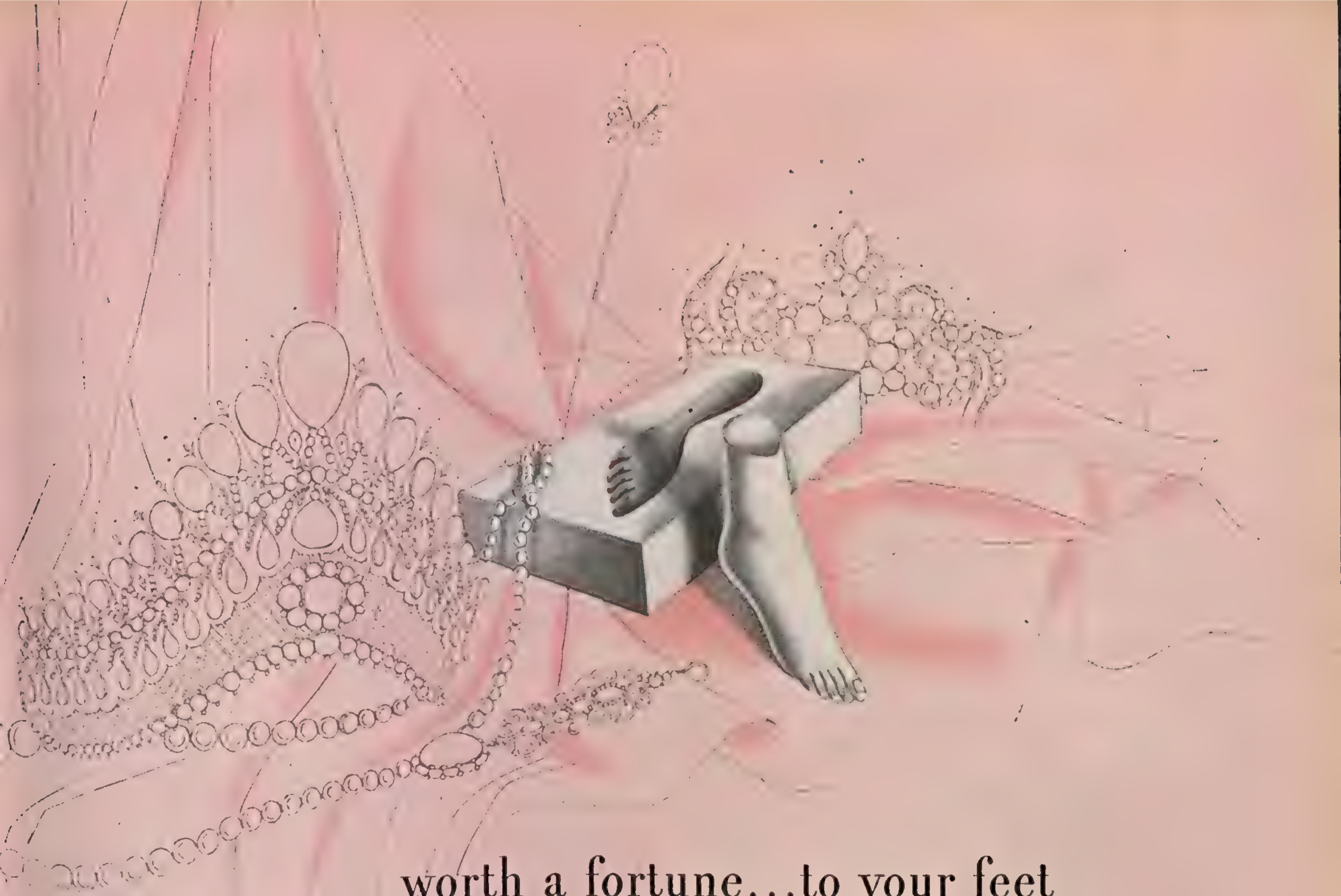

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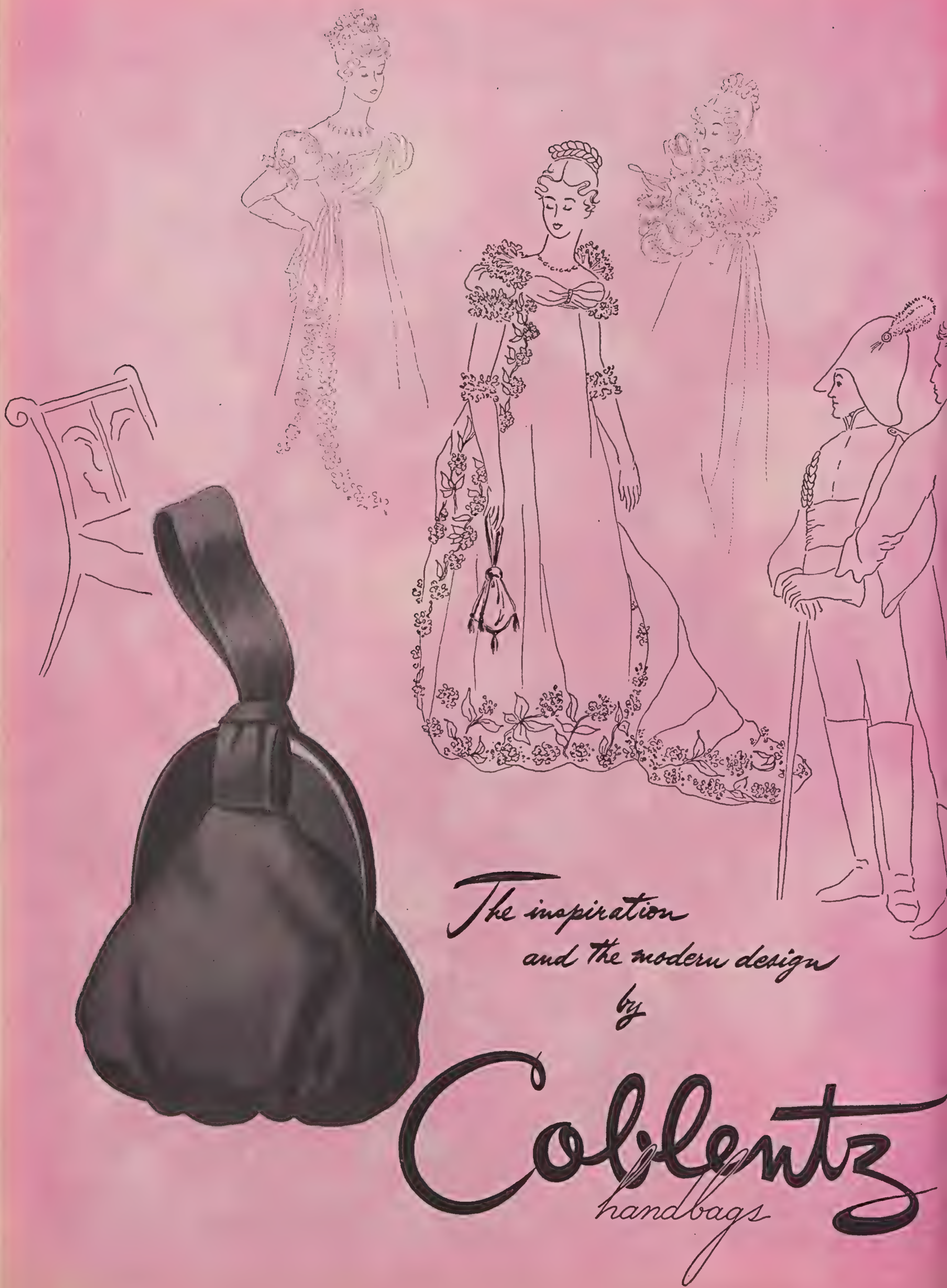
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Lynn Lester OF CALIFORNIA

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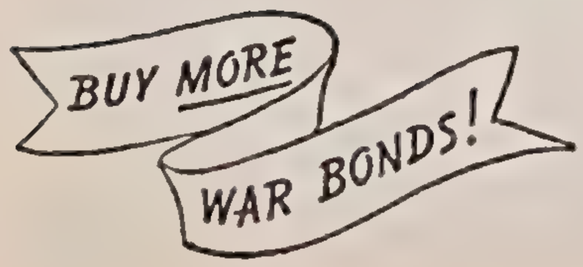

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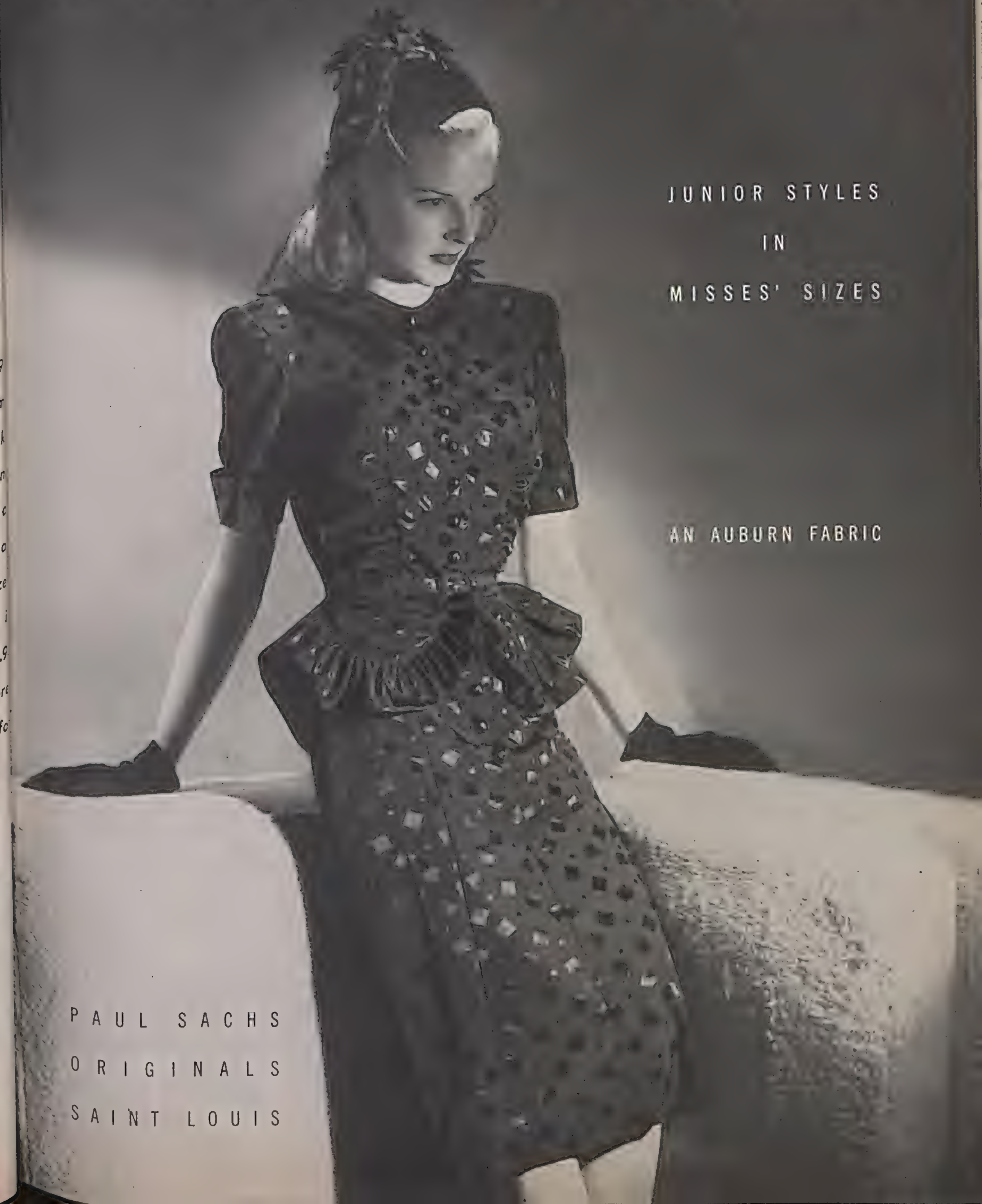

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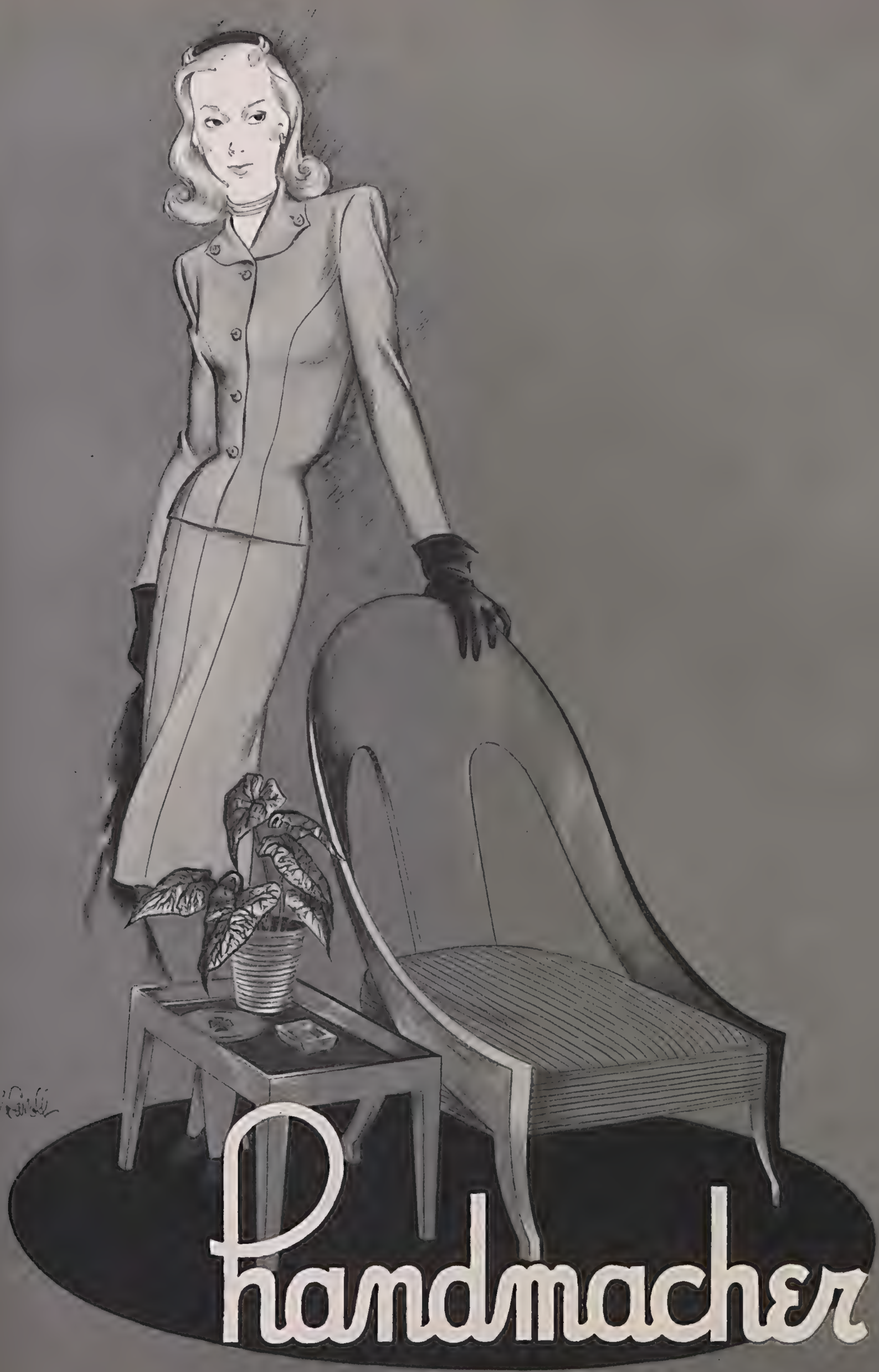

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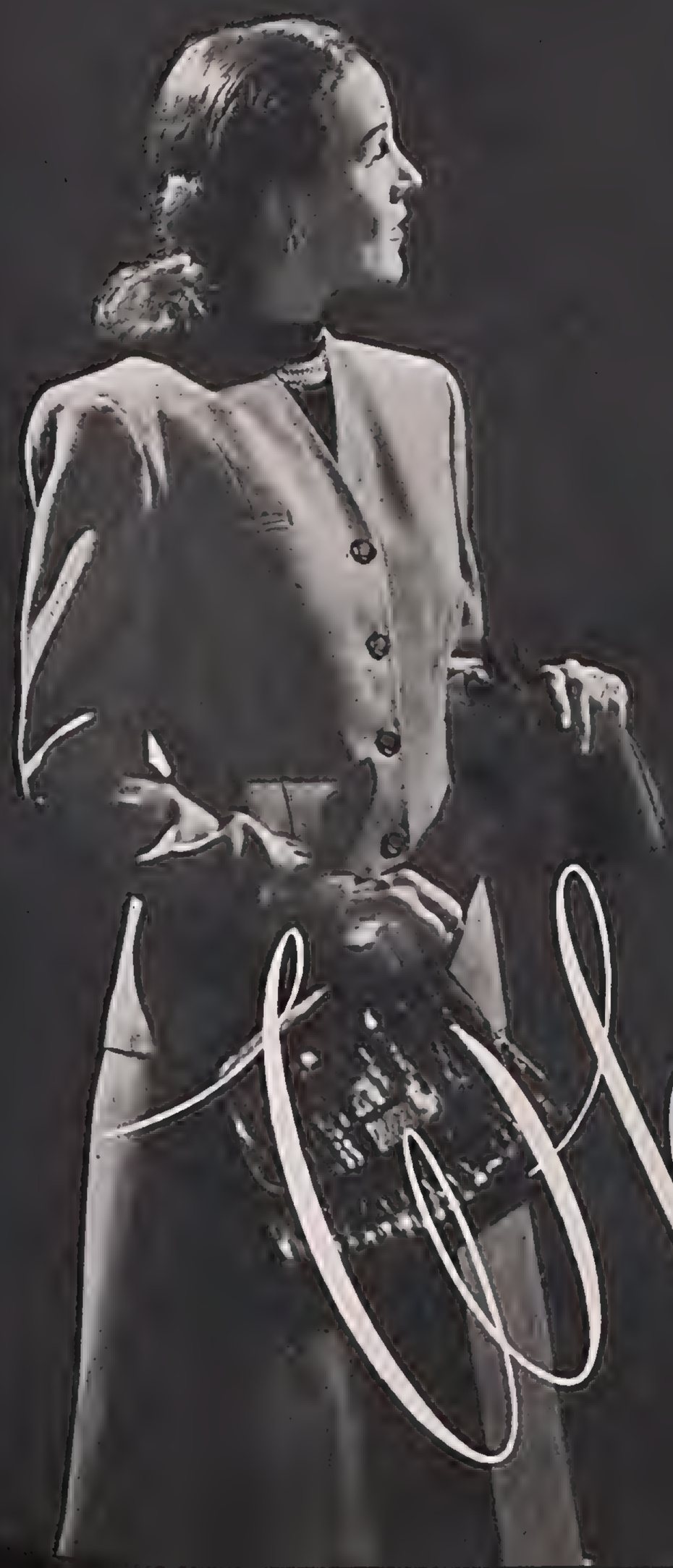

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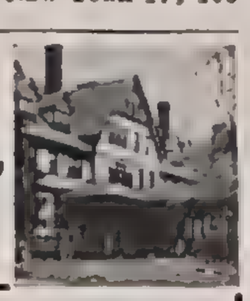

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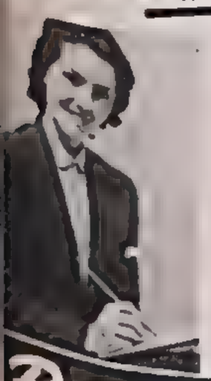

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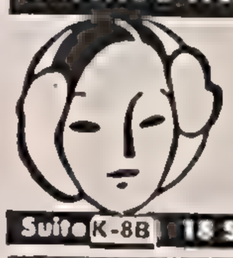

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Eye-stopping with our white ground clan plaid skirt of pure wool. 12 to 18. . . . . **7.98**

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Each membership includes one luxury Gift Basket shipped in time for Christmas, then 8, 5 or 2 monthly packages of Blue Goose Fruits, any months desired except April, May or June. Start with Peaches in September, if you wish. 9 months, $31; 6 months, $22.50; 3 months, $14.

Write for Beautiful Brochure.

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Lithe, lyrical fashion to adorn a slender ankle. Superb in red alligator with red studs, brown alligator with gold studs. $32.50. Also in black suede with gold studs $27.50.

Mail orders invited. Add shoe stamp and 25c for postage.

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Mayfair Ltd.
526 MADISON AVENUE, NEW YORK 22
and at GARDEN CITY, L. I.

Lovely Young Lines Now Yours

Firm, uplifted bosom with permanent separation achieved by RUTH MERZON's wired brassiere, $20 up. Over-endowed minimized, average enhanced, to the small bosom we add inches of naturalness with our Magical Bra—to order, $10 up. These same brassiere features also built into our **bathing suits** and lingerie Send measurements with order. Address Dept. V-8.

RUTH MERZON *Corsetière*
666 FIFTH AVE., NEW YORK 19, N. Y.

KENETH HOPKINS OF BEVERLY HILLS
AMERICA'S NEWEST HAT *Designer*

Shop

Those Phelps Belts that hold so many good costumes together come from Phelps Associates, at 45 University Place....Further Facts: Everything here is custom-made, which means waiting: but of course so, *so* worth it. The leopard-and-leather is about $30. The tan "USA-Spot" (centre) is $25. The two-inch black Standard (right), $10.50.

Just Everything. Jack Miller of 123 East Twenty-fourth Street is, officially, a man who traffics in equestrian things: riding clothes, and saddlery. But after having cased the place, we can tell you that Miller's is a fine place for sports clothes. The same good goods that go into riding jackets go into his classic suits (a hound's-tooth one in gold and brown was $27.50). The same good tailoring that goes into jodhpurs is the making of some nifty skirts (we saw a fly-front one built high, like trousers, all hand-stitched for about $25). And lots of belts from $2 to $5.95. And pork-pie hats that look like Now's rollers; $6.95.

Soap For Young'uns!

THE DESIGN LASTS

Knights and castles, farm animals or pretty-girl décor on fresh white cakes fragrant as summer flowers. Designs last long as the soap! EE green, red and yellow; FF the same; DD in dozen pastels is perfect for your powder room. One dozen fine cakes $2.50. Mail orders filled.

Add 25c for mailing charge

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. . . and we'll take CANDIDS

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BOSTON • PHILADELPHIA • EAST ORANGE • BALTIMORE • WASHINGTON

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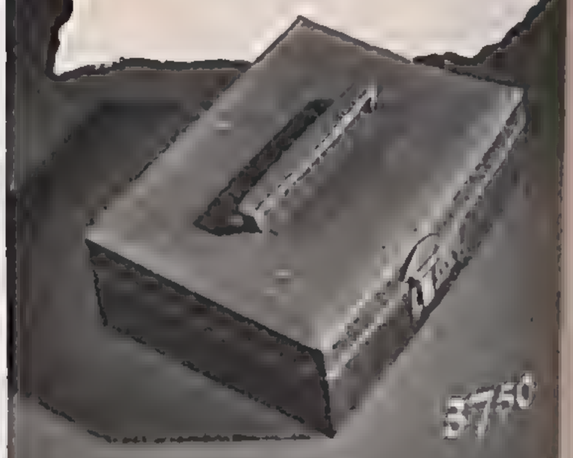
FIFTH AVENUE



$7.50

Keyless combination Sesame lock
Morocco jewel case. Suede lined
Green, red, blue, brown.
Mail Orders

5TH AVE. AT 56TH ST.

Hound

Selects college subjects

Ballet Ruse. The soles of these ballet slippers have a built-in dodge: they've been cushioned and padded to make them more practical for walking. Yet they're still definitely ballet slippers. Prima Theatrical Co. makes them of the softest chamois, in fawn, pale green, pale blue, red, topaz; pipes them with white. *Un*-rationed. Lord & Taylor; $3.95.

BAKER

Chain Store...Gerlou-Fifth Ave. (501 Fifth, actually) has this gilt chain for your throat. It's a flexible mesh tube about choker-length; can be scrambled with pearls or just let alone. China Overseas (now turned to domestic jewellery) is responsible for this particular design. $7.50 plus tax.

TALL suit dress

Fall's live-in-and-love it for tall gals!

Again Peg Newton's knack for tall fashions . . . sleek 100% wool suit-dress with unusual V-yoke . . . subtle bust fullness . . . flattering neckline. Wonderful with gilets or blouses. Black, brown, grey, turquoise. Sizes 14 to 40. $45.00.

Send second color-choice if mail-ordering . . . clip this ad for your next New York trip.

TALL GAL'S HAVEN
PEG NEWTON • 3 E. 48th St., N. Y. 17

STYLE ∴ AND A TOUCH OF GENIUS

a "Runaround" flat

10.95

★ Classic lines combined with the most casual air imaginable! Red, Black or Army Russet Brogandi.

Mail Orders Filled
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589 Fifth Ave. at 48th St., N.Y.

"PRECIOUS TIME" accurately yours. 14K yellow gold Lapel Watch, suspended from a gleaming pink and yellow gold bowknot, then a genuine ruby. Curved crystal, 17-Jewel fine Swiss movement.
A find at **$65.**
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Send for catalog, the "Treasure Chest"
Check or money order
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BLAZER BLOUSE
A PLUM FROM GUATEMALA

Proud piece from the native looms of Guatemala. Brilliant, hand-loomed heavy cotton in aqua-and-pink or candy colors. Yes, washable! In sizes 10-18. As shown 19.50
Short sleeves 16.50

Mail orders? Certainly! Dept. VA

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BERLÉ'S "BUST-DELINEATOR"
Removes all compression

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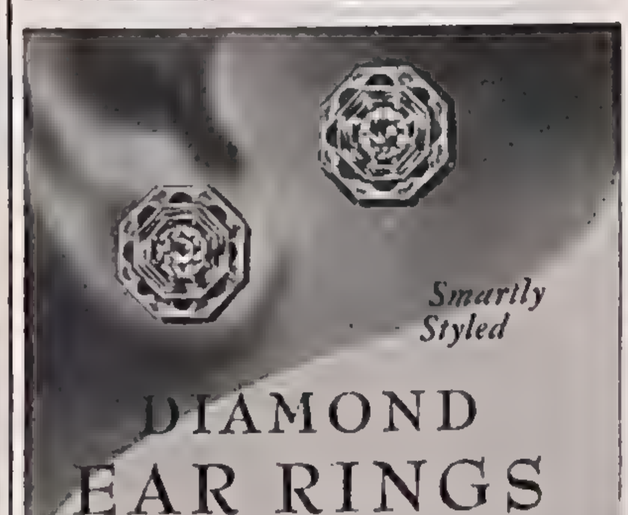

Smartly Styled

DIAMOND EAR RINGS

Original Selle mastercraft creation in 14-Karat gold—either combination yellow and white, or all-white gold. Set with two fine quality, brilliant, 58-facet diamonds. Pierced ear-style.
The pair (including tax) . . . $100.00

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Chic Personalized
PURSE ACCESSORIES

Glamourize your purse with these matched accessories; round cosmetic bag, wallet, cigarette case. Luxurious leather, smartly hand-stitched. All with zippers. Your first name or initials appliqued in contrasting color. Brown with green trim, black with red, red with black, green with red.

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3-pc. set $7.50. We pay fed. tax & postage
Mail orders filled
Send check or money order

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in a matching hat and bag of intricate stitching. Custom Millinery, made from your own material, if desired. Careful attention given to mail orders.

Bag: $16.95 Hat: $16.95

George T. Horne Co.
ROANOKE VIRGINIA

Shop Hound

Bicycle Basket • **Plus**...a stout woven-splint affair all got up like a bon voyage package. Which is why we think it's good gift material to a girl in college...Under the Cellophane and ribbons, she'll find a pound of chocolates, "Satinettes," jam, minced chicken, olives, canapé toast, and dried figs; $14; fifty cents postage. Guildery Gifts, 547 Madison Ave.

Road Company...Some shoes manage to have a nice little sense of duty without being cloddish about it all. Like these—they're handsome, neat, and light; are good for miles to come. Shoecraft of 603 Fifth Avenue has them in brown and black Bucko (reversed calf); $12.95. Sizes 8½ to 12, $13.95.

BAKER

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THE QUALITY ELASTIC YARN

means finer fitting fashions

Contro is the elastic yarn you'll be wearing from your skin out . . . in girdles, in bandeaux, in midriff dresses, in briefbare bathing suits . . . even in the linings of your shoes. *Contro* is the elastic yarn that holds and molds, makes everything fit you better, leave you freer. *Contro* is different—wonderfully different—because it contains VITALIN, Firestone's rubber vitamin which means it stays livelier longer. More and more *Contro* is becoming available again. Watch for it. Ask for it.

BEST TODAY... STILL BETTER TOMORROW

Firestone

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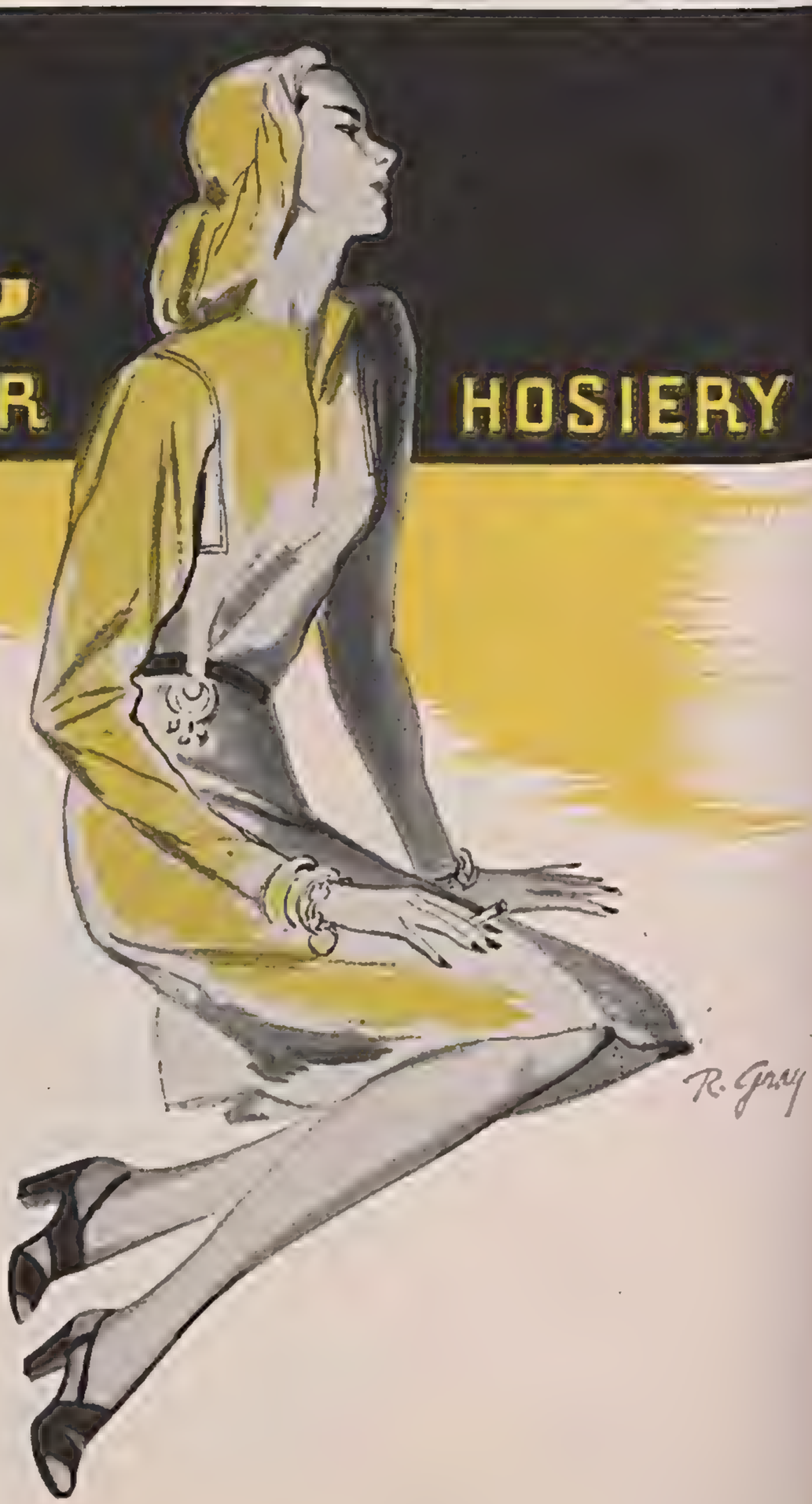
Claussner

KLEER-SHEER HOSIERY



Claussner Kleer-Sheer Hosiery gives lovely legs lovelier lines. The filmy sheerness of these exquisite stockings in rich, new fall shades will add the touch of perfection to your fall and winter wardrobe.

Claussner Hosiery Company INC., Claussner KLEER SHEER Exquisite HOSIERY WEAR-SEALED For Those Who Like the Finest PADUCAH, KY.

Black

. . . tempts the imagination, holding warm allure, especially in such night-black and velvet-deep suedes as found in luxury footwear by Walk-Over.

Walk-Over

Walk-Over prices $8.95 to $12.95
Geo. E. Keith Company, Brockton 63, Mass.

This advertisement is based on the actual "embarrassing episode" of Ande Davis, Berkeley, Cal., to whom we have sent a check for $50

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Everyone stares at a slip-up . . . The crowded beach! So many eyes looking directly and amusedly at her! Then the embarrassing knowledge that as she reclined her slip had crawled up beneath her sheer dress . . . This is so easy to avoid! A Mary Barron slip does not ride up, twist around the hips nor pull down on the straps. No trick gadgets or inserts are responsible—just the functional beauty and the sheer comfort of the patented **"biastrait"** design.

You may choose luxurious, lace-trimmed Mary Barron slips or trim tailored styles in the smartest of the season's colors.

BUR-MIL* rayon French crepe. Scalloped neckline, embroidered with motifs of cutout net applique Tearose and white . . . about $3.00

BUR-MIL QUALITY RAYON FABRIC

Others in lace-trimmed or tailored styles, about $2.00

*Reg. U.S. Pat. Off.

When you order from your local store give them your brassiere size

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★ AND AT LEADING STORES EVERYWHERE, INCLUDING CANADA

WIN $50.00 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp. 180 Madison Ave., New York 16, N. Y. (Expires December 31, 1945)*

Have Fun in Dayshoes
BY
Eileen
Skillfully styled shoes . . . vividly splashed
with color . . . and meticulously crafted
of genuine, long-lasting leather.
Scores of models in many colors in your
favorite store . . . at $5 to $6. See them . . .
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Wonderful investments for
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GIMBEL BROTHERS
New York • Philadelphia
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Bur-Mil* RAYON SATIN

...in a lace-trimmed slim-fitting slip

BUR-MIL QUALITY CONTROLLED

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BUR-MIL Fabrics sold by licensed converters are Burlington woven and quality controlled

BURLINGTON MILLS CORPORATION OF NEW YORK • 450 SEVENTH AVENUE • NEW YORK 1, N.

Soft-Focus
NIGHT CREAM

Nucleus for a new face...the Lenthéric formula for overnight skin care.

A scientific complement to your Soft-Focus mood in make-up. $1.75 *plus tax*

LENTHÉRIC
perfumes

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Coral Reef

Monteil's new lipstick color . . . lighter, brighter, more feminine . . . beautiful with resort wear, from clearest pastels to deepest burnt orange. Wonderful against sun-bronzed skin. Two Coral Reef shades, one for day, one for evening. Wear it with **Coral Reef Cream Rouge** and the new **Moss Green Eye Shadow.**

Germaine Monteil

vogue

incorporating Vanity Fair

107

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THERE ARE TWO VOGUES:
AMERICAN AND BRITISH (*French Vogue is temporarily suspended*)
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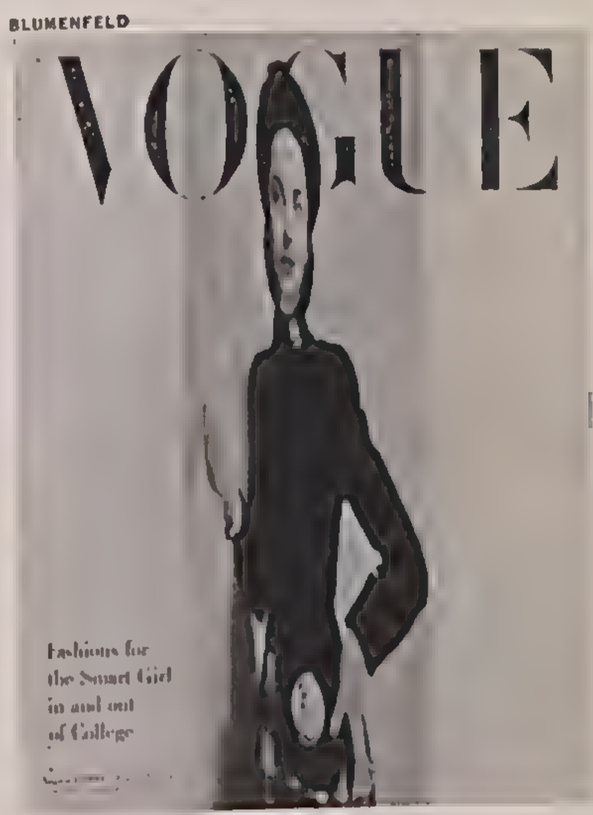
BLUMENFELD



COVER: by Blumenfeld, famous photographer who continues to experiment in his medium; here uses his camera in a new way, to present the young in a tenuous, wistful unreality.

In the picture: snug, drop-shoulder, tweed jacket, about $20. Front-full plaid skirt, about $13. Sizes 10 to 18. Lord and Taylor; J. W. Robinson; Neiman-Marcus. Breton, Lord and Taylor. Belt and medallion pouch by Phelps.

• *For shops with Smart Girl fashions, see page 183.*

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smart girl in and out of college

Smart sometimes means, colloquially, brains. Could mean clothes. Could mean a line of talk. Being aware of what goes on...and showing it. Smart Girl, as we mean it, still stems from good brains; brains that discard ideas that are banal, cluttery; pick up ideas that are current and useful. Clothes can identify a Smart Girl; we think the clothes in this issue will. They are not the monopoly of any group; they could belong to a career girl, young mother, freshman in college, a débutante. They have the look of knowing about and respecting Fashion—but liking one's own way of wearing it: the fashions in this issue are a seven-point course in Contemporary Classics. We list the seven points here—we show them in the following pages:

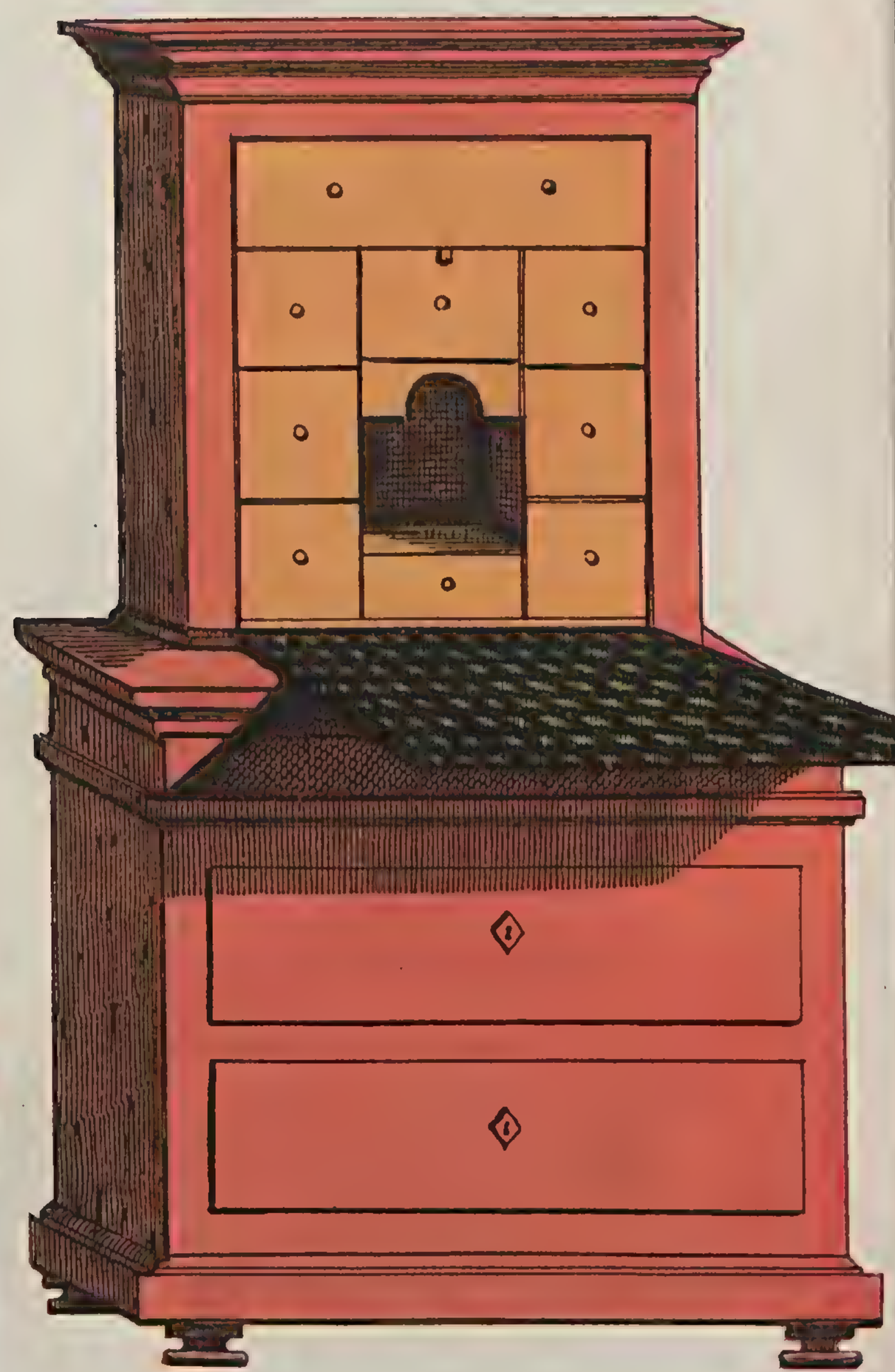
1. Young black at night; décolletage expansive enough to make bare skin an accessory with pearls, glossy hair, white gloves.
2. Young way to wear grey. Grey against grey, smooth surface against rough, in very *haute-couture* close harmonies.
3. Dinner-dresses of sports materials. Beautiful descendants of the Sweater-Girl. Knitted fabrics, thin woollens, wool jerseys.
4. Town way to wear tweeds...with a new bulkiness in the skirt, new snugness in the waist. Fur mittens. Jewels clustered outside.
5. New interest in plaids...greatcoats, wading-length pants, tunic coat, dinner-dress.
6. Pull-in-your-belt look. Loose coats pulled in to the last notch, noticeable belt.
7. The campus changeables, interchangeables: new tops, new skirts, combined with favourites from another year.

• For shops in other cities, see page 183.

GREAT-PLAID GREATCOAT of red wool. Back-sweep, cuff collar, blazing insignia. By Tina Leser. Sizes 10 to 20, $110. Henri Bendel; Garfinckels.

COFFIN

PLAID FATIGUES . . . wading-length pants,
cut narrower than ever for a leggier-than-ever-look.
The wool plaid is in wonderful, murky tones . . .
is topped with a loose-swinging black wool shirt.
Joset Walker design; $45. Sizes 10 to 16. Lord and Taylor.



PARTY PLAID. The Little Black Dress Dept. is taken over by plaid. Plaid with calculated wow. Of Shamokin wool with gilt buttons, gold kid belt, and a neckline that anyone can wear. Hi-Dee design; $23. Sizes 7 to 15. Best. • Pond's "Beau Bait" lipstick.

CONVERSATION PLAIDS in classic navy and red . . .

Above: Knee-high to a navy-blue skirt, this wool plaid coat co

top a pair of slacks, a dress for town. $45. Sizes 10 to 16. Bonwit Teller.

Plaid-patched wool skirt, left. New, bulky look; $11.

Sizes 10 to 16. Wool jersey blouse; $11. Sizes 12 to 18. Arnold Constable.

Glow-y complexions, with the aid of Max Factor, Hollywood.

BIG-CITY PLAID, big-city reefer in grey and black Cerey wool. Sizes 10 to 16. $45. Bonwit Teller. Dobbs bumper-sailor, $11. Wear-Right black string gloves.

THE STORY OF THE PRIX de

KATE RAND, BRYN MAWR: FIRST PRIZE WINNER

PATRICIA BLAKE, SMITH: SECOND PRIZE WINNER

1945 PRIZE WINNERS

THE Prix de Paris began as a gamble. Everybody won. It sounds unlikely, but the pay-off statistics prove it. Year after year, the Prix—a career contest open to seniors in women's colleges throughout the United States—has shown itself to be a sure thing. Vogue has won by snaring talent for its staff. 147 winners have won with a racing start into fashion and writing careers. Thousands of college girls across the country have won, even if they didn't place or show, by the practical experience of taking the Prix, the prestige it gave them with other employers.

It all began in that year of disgrace, 1935, when Hitler was sweeping the Saar and Mussolini was liberating Ethiopia. The powers of The Condé Nast Publications were sitting in conference, discussing a strictly domestic problem: how to find and use the best brain about to emerge from college. It was just another conference, in the open-stock pattern: half the conferees were thinking about the problem, and half of them were thinking about lunch. Someone suggested, "Why not have a contest for college seniors, give them a series of quizzes to see what they can do, and send the first-prize winner to work in Vogue's Paris office? Maybe call it the Prix de Paris?" Well, why not? Someone was appointed to polish up the plan, and then everyone went to lunch. That first contest was put forward as casually as a second-best foot.

Now, ten years later, the Prix de Paris is given and taken very seriously. More than eight thousand girls have entered the Prix—from 525 colleges in the 48 states, Hawaii, and Puerto Rico. Young women in Chile and Turkey have taken the Prix, just to see how they would do. Some of Vogue's important staff members are Prix alumnae, and Vogue has helped hundreds of other Prix contestants to find good jobs in the fields of fashion, writing, decorating, merchandising, advertising.

The Prix papers now are read with pin-point precision by judges Edna Woolman Chase, Vogue's Editor-in-Chief; Jessica Daves, Managing Editor; Allene Talmey, Feature Editor; Frank Crowninshield, Fine Arts Editor; Sarah Tomerlin Lee, Copy Editor; Nancy Flagg, a Prix graduate, now Associate Feature Editor; Mary Campbell, Personnel Director, and Albert Kornfeld, Director of Publicity. Prix runners-up are considered for jobs on other Condé Nast publications, *House & Garden* and *Glamour,* so Richardson Wright, Editor-in-Chief of *House & Garden,* and Connie Bartell, Copy Editor of *Glamour,* also judge the papers.

When the contest has been shaved down to a dozen or fifteen finalists, Vogue brings them to New York. (For girls in the deep South, the far West, the trip is a prize in itself.) At dinner or luncheon, the Vogue staff looks at the Prix girls, the Prix girls look at Vogue. At first the party is tied up in tight little knots, later all the threads weave smoothly together. The judges meet again, compare first-hand impressions. Then the four or five possibilities for first prize come to the Vogue offices on the 19th floor of the Graybar Building. They sit on the sun-struck terrace, shakily smoke cigarettes, answer questions about their interests and tastes.

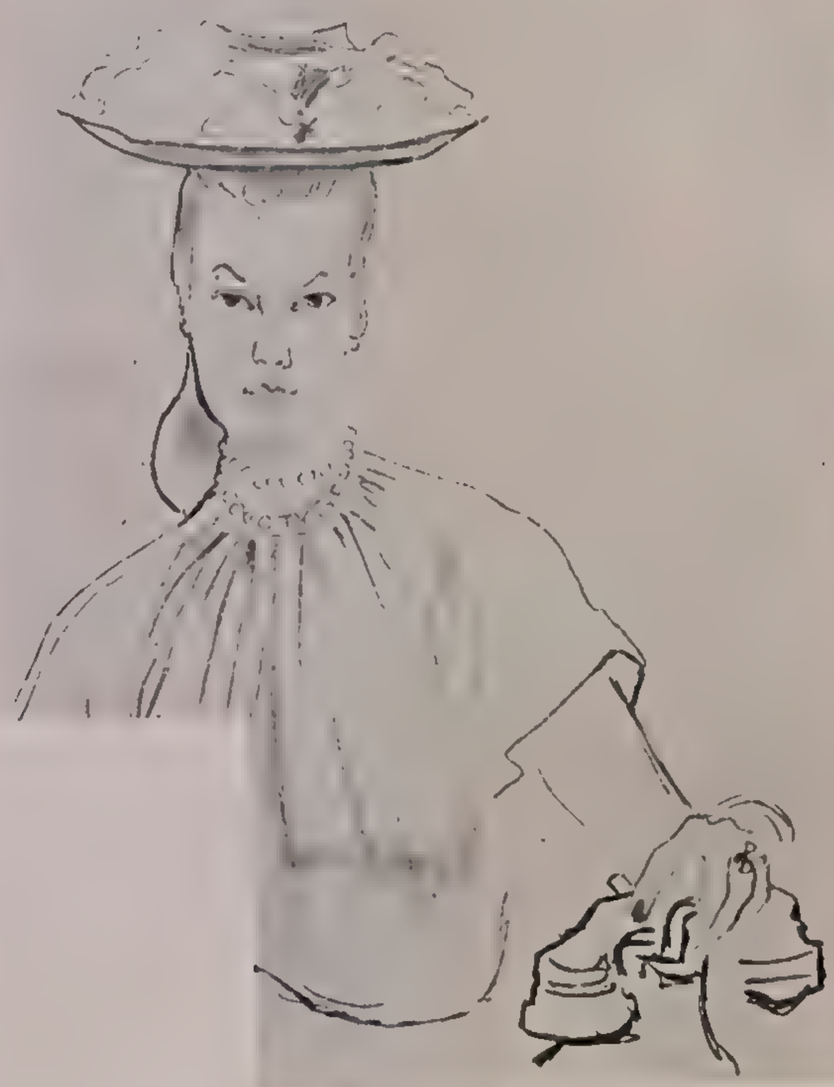
Prix papers have always been judged on the basis of "imagination, a flair for fashion, and writing ability." In recent years, the emphasis has been more and more on skill in writing and thinking, less and less on an established knowledge of fashion. A girl's "flair for fashion" may be just strong enough to get her dressed in the morning—and she still may be invaluable to a great fashion magazine. When a girl comes in to be interviewed, Vogue thinks it's nice if she's wearing a handsome hat, but even more necessary that her mind should be well gotten-up.

The First Prix promised staff jobs to two members of the *(Continued on page 169)*

PARIS

PRIZE WINNERS OF OTHER YEARS: JANE HUTCHINSON, SMITH, 1944, FIRST PRIZE WINNER, NOW VOGUE JUNIOR FASHION EDITOR

LOUISE STICKNEY, VASSAR, 1944, SECOND PRIZE—NOW A JUNIOR COPYWRITER ON HOUSE & GARDEN



NANCY FLAGG, SMITH, 1942, FIRST PRIZE WINNER WHO IS NOW AN ASSOCIATE FEATURE EDITOR OF VOGUE

MARY MOON HEMINGWAY, BRYN MAWR, 1940, FIRST PRIZE WINNER—NOW COPY EDITOR OF HOUSE & GARDEN

JEAN ARMS DAY, NORTHWESTERN, 1940, SECOND PRIZE WINNER, NOW WRITES HOUSE & GARDEN FEATURES

DID YOU BRING YOUR MUSIC?

A plea for the Pretty Accomplishments in "good time, good taste."

By Barbara Heggie

I REMEMBER when my mother took me, as a little girl, to a Fourth of July picnic, a heterogeneous affair held on a smooth clearing of pine needles under the twisted pines at the edge of the sea. As the afternoon stretched out, the grown-ups, lazy and replete, leaned back against their pillows, listening to the lap-lap of the little waves on the smooth beach. The children, as though charged by the sultriness and the quiet to even greater activity, scrambled about the rocks, waving their thin brown arms like angry lobsters, stabbing the still air with cries as sharp as the cries of the distant gulls. Suddenly one of the mothers, catching sight of her daughter balancing with one foot on a steep rock, called to her. "Come here, Marie, and sing us the song that Mademoiselle taught you yesterday." A silence fell on the children as Marie slid down the rock, stood up before her elders, her hands behind her back, and simply, with no fuss, no hesitating, and no coaxing from her mother, sang a little French song in a clear high voice that made everything about us—the waves, the trees, and the bright-coloured skirts of the women—seem suddenly as gay and foolish as a backdrop by Vertès.

Recently, at a picnic which, too, sagged in the late afternoon in the way that picnics will, I thought of Marie and her song and wondered, as I have often wondered, why it is that we have gradually come to feel that in any social gathering the last source of entertainment to be tapped should be the participants. Radios, phonographs, jugglers, or dancing bears—anything, anything but the guests. Compare for example Lizzie Greystock, a heroine of the Victorian novelist Trollope, with, say, Maxim's wife in *Rebecca* who was apparently incapable of entertaining her callers except by ringing for tea and biting her nails. Lizzie, writes the author apparently thinking her no better than she should be, "spoke French, understood Italian, and read German. She played well on the harp, and moderately well on the piano. She sang, at least in good taste and good tune...."

Thinking about Lizzie I realized that while I did not exactly long to have my friends droop their white fingers over the keyboard in a rendering of selections from "Martha," I did feel in women of my own generation, in myself, a certain thinness, a lack, a dependency on outside things, activities, clubs, stimulations. A dependency that drove us round and round, a little too noisy at cocktail parties, a little too inclined to skip when we read, a little too anxious to run to new plays, to follow new fashions.

It seemed to me that it would be interesting to talk to two or three of those who taught what in Lizzie's day would have been designated as "the Accomplishments." "What, after all," I said to myself, "is an Accomplishment except something which someone has accomplished. Surely, there must be a certain advantage in that, even if one does not wish to aim for Hollywood, *(Continued on page 159)*

On the four following pages, see what we mean by: the Young Way to Wear Black; the Town Way to Wear Tweeds; a New Kind of Sweater Girl; a New Way to Wear Grey. • For shops in other cities where Smart Girl Fashions can be found, see page 183.

BLUMENFELD

Young Way to wear Black

Black, this way, is both young and worldly, perfect for the girl who never wears a ruffle in the daytime and does not want to at night. It carries her special casual look into evening, with a leopard fur belt, white gloves worn big and loose and crushed. And it's the sort of thing that seems to be smart *only in black* —that goes out into the evening from an at-home dinner without feeling even a little bit overdressed. It owes a little something to the sweater girl; here the blouse is a clinging wool-and-rayon jersey. The separate skirt is stiffish Juilliard rayon faille; the *tout ensemble* a Ceil Chapman design. Sizes 10 to 20. The dress, $50. The belt, $15. Both at Saks Fifth. The lipstick is Barbara Gould's "Rose Glo."

Town Way to Wear Tweeds

This is the Knowing Way to wear tweeds. (It bears no slightest resemblance, real or imagined, to any tweed ancestor that ever lost its shape on a stadium bench.) It's bulky but snug. Has the nicest city manners: small feminine collar; small waist, fitted to yours; wide shoulders that broaden yours . . . with a dropped line. Width in the hips with squared, eaved pockets. With it, wear a wrapped jersey helmet, big-handed, dyed fox mittens like little fur puppets. The tweed suit, a Townley design. Sizes 10 to 16. $55; mittens, $16.50 plus tax. Both at Altman. Bright spot: Models' Special lipstick, "Gay Pink."

New Kind of Sweater Girl

She is strictly an American phenomenon. She wears a ribbed wool jersey (it could be flannel or tweed) with jewels and bared skin . . . All the Splendid Effect. This cocktail-dinner dress, for instance, is easy, casual, simple. (It's wholly kind to bare young shoulders, young-colt bones.) Have the midriff tightened to yours. Wear gloves to match or make some in red jersey. Give it the most encrusted, brassy belt you have ...a polished coiffure. The dress is by B. H. Wragge, in sizes 10 to 18; $35. Jewels by Nadja Buckley. All at Bonwit Teller. The lips brightened by Harriet Hubbard Ayer's "True Red."

Young Way to wear Grey

It's a matter of knowing, first of all, that grey's a *young* shade. Does great propaganda for the fresh look of clear skin, shiny hair. Works out to your advantage on the monochromatic scale. Here, for instance, hat, dress, and gloves never came out of the same dye-pot and don't pretend it; yet the net effect is very custom-made, the net cost pretty minor. This dress, full skirted and tight-as-can-be through the ribs, is in the smoky grey of Hockanum's suit-weight flannel. Judy 'n Jill design; sizes 7 to 15. $25. Lord & Taylor. The roller, John-Frederics. Jewelled Starlets, Seaman Schepps. The lipstick, Jaquet's "Sunday Best Pink."

BALKIN

THE ALL GREY LOOK

Distill your greys from a blend—smoke, Oxford, pearl-grey—of jersey and flannel and felt.
Keep bulk where it belongs—in the shoulders and skirt—and preserve a lean-waisted line.
Right, above: Town-and-campus grey neatly buttoned right up to its trim turned-down collar.
Note raglan shoulders, shirt sleeves, front fullness.
Wool-and-rayon windbreaker suit, McArthur design, sizes 10-18, $16. Grey felt beret with grey pompon.
Both, Franklin Simon; Joseph Horne.
Right, below: tuck a grey wool jersey shirt—this one has deep-armhole sleeves—into a Hockanum flannel skirt with unpressed pleats, a limber look, a square-buckled, definitive belt.
B. H. Wragge design, sizes 10-18. Shirt, $15. Skirt, $18. Belt, $6.
Bonwit Teller; J. W. Robinson.
Felt roller, $5. A John-Frederics, Junior
Small enamel turtles to glitter on grey, by Jay Kel.

BLUMENFELD

THE ALL GREY LOOK

Mix gradations of grey and contrast their textures — soft with the rough, rough with the sleek . . . to be all-of-a-colour, not all-of-a-piece.

Left: A suit with lines that Lift, from trouser-pressed gored skirt to tilting lapels. Grey Hockanum wool flannel. Sizes 10 to 18. $60. Peck & Peck, New York. And under it, a knitted, grey, baby-turtle neck sweater.

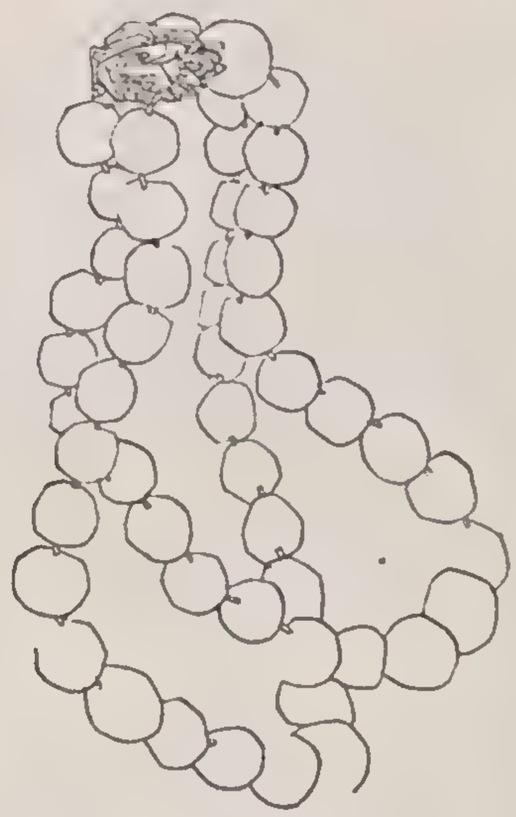
Opposite: Light grey wool jersey blouse ($11) dark grey knitted wool skirt ($13). Sizes 10 to 18. Plus your own leopard belt and jewel. Plus Harang's grey wool jersey gloves. Lord & Taylor; Carson Pirie Scott.

Far right: Grey wool shirtwaist dress, pure and simple. Sizes 10 to 20. $20. Altman.

YOUNG BLACK

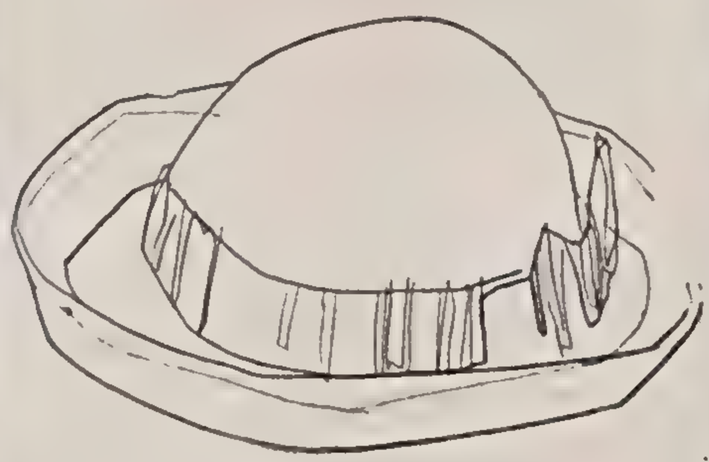
More black worn with a special young twist . . . décolleté, narrow-waisted, ballet-skirted dresses, put together with big white gloves, little jewels. Two of Vogue's junior editors wear short versions, on the opposite page: Miss Jane Hutchinson (Prix winner of 1944) in Claire McCardell's rayon-and-wool jersey dinner-dress. Sizes 10 to 16; $30. Lord & Taylor; L. S. Ayres. Miss Nancy Pike wears a strapless rayon faille dancing dress; sizes 9 to 15. $16. Altman; Bonwit Teller, Phila. *Above*: Miss Cynthia Boissevain, daughter of Mrs. Carol Boissevain of Mexico City, in a black ballerina dress with a mousseline skirt that flares out over a busk. Sizes 9 to 15; $25. Altman; Neiman-Marcus; Jordan Marsh. Gloves, Wear-Right. Jewels by Castlecliff.

TWENTY-EIGHT IDEAS

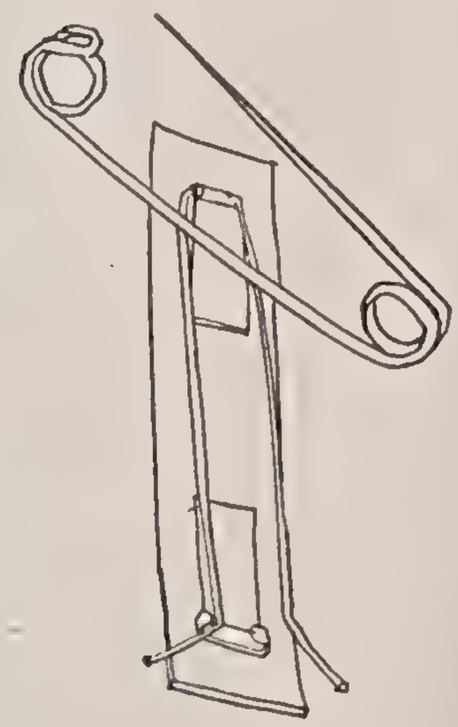


Left. Wool and rayon jersey sweater-top, rayon satin skirt. $40. Bergdorf Goodman. Above. Gold-plated sterling double-strand necklace. By Imperial. $20. Bloomingdale. Right. Striped woollen; $20. Lord & Taylor.

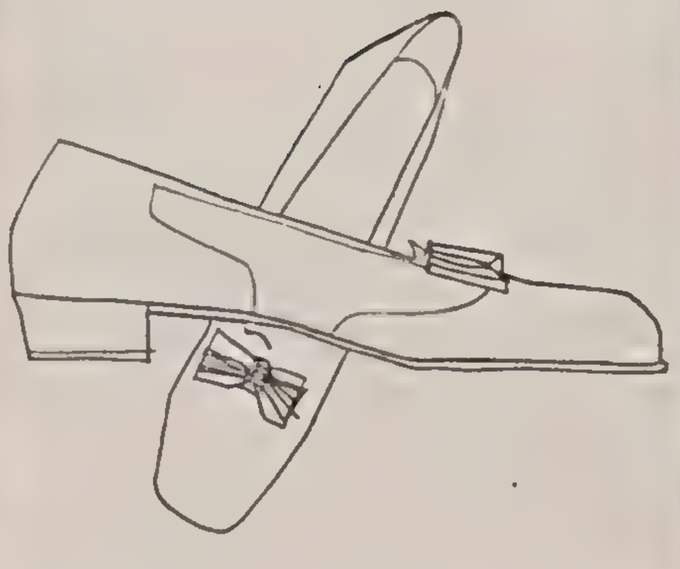
Above. Wrap your waist round with a red leather sash belt by Schaffer. $4. Altman. Right. An aquamarine wool-and-rabbit's-hair dress by Huxley, $23. Russeks. Add fur belt.



Above. The Smart Girl's hat-of-the-year; boxy red Breton. $15. Lord & Taylor. Left. Background for a tawny touch: beige Kasha wool jersey dress. $40. Altman.



Above. Sterling pair: barrette, $2,* pink-gold-finish safety-pin by Coro, $2.* Stern's. Left. Décolleté rayon crêpe top, striped rayon surah skirt, bow-sash. $17. Jay Thorpe.

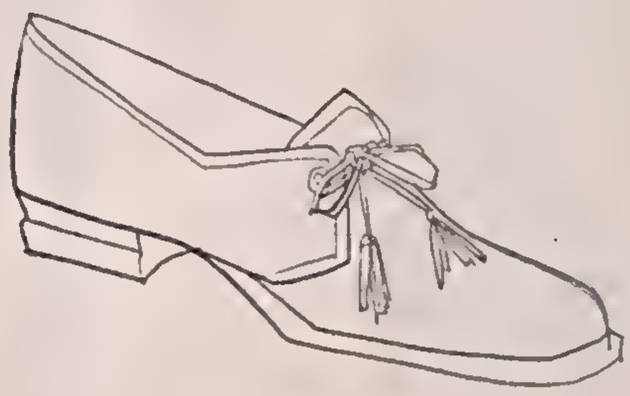


Left. Brown and aqua wool-and-rabbit's-hair dress by Nantucket Naturals. $23. Saks Fifth. Above. Suède bow pumps. $16. I. Miller. Right. Waist-wise wool and rayon check by Doris Dodson. $11. Oppenheim Collins.

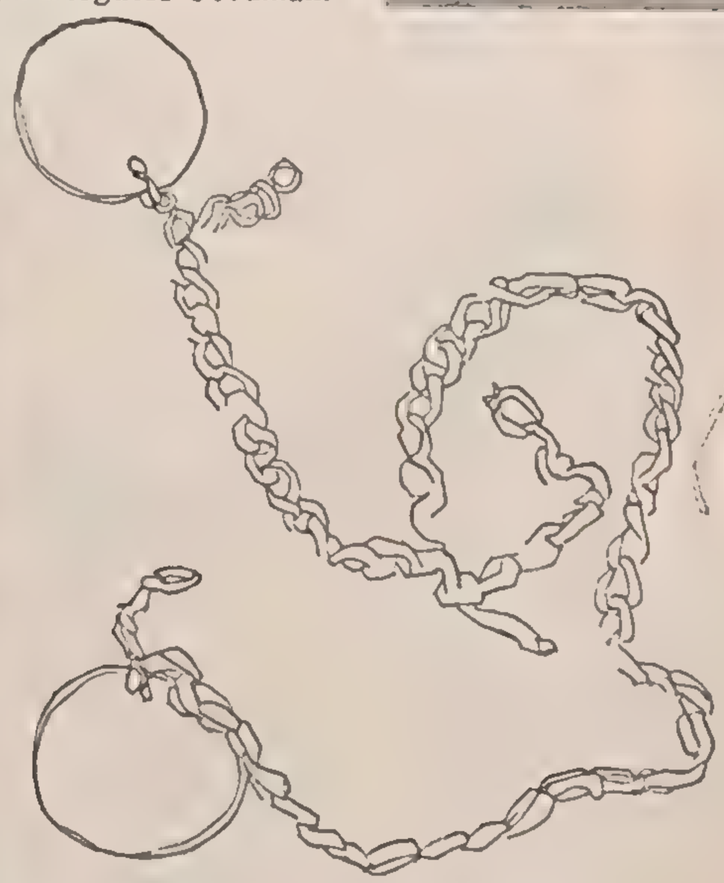
Above. Fuchsia swirls on an ice-blue rayon twill scarf by Echo. $2. Franklin Simon. Right. Blue wool redingote, $23, jersey dress, $30. By Joset Walker; Lord & Taylor.

Above. Dapper short gloves made from Vogue pattern #9334; make yours of red jersey. Right. Black top with bold check skirt of wool and rayon tweed. $15. Bloomingdale.

Above. The Leopard Belt, suède-buckled. A Midtown design. $17. From Bonwit Teller. Right. Roman-holiday striped rayon surah dress. $50. Larry Aldrich design. Bergdorf Goodman.

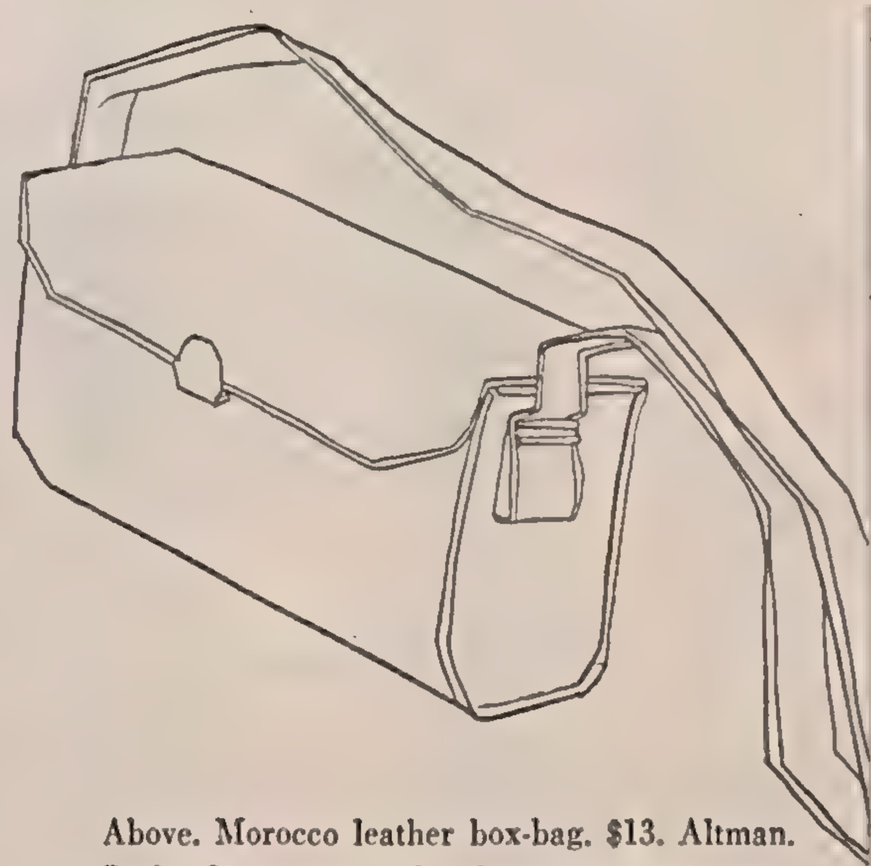


Above. Lithe Scotch-grain calf Oxford-tie by Hill and Dale, $10. Lord and Taylor. Left. Wool jumper, one-piece dress with plaid short-sleeved top, $40. Shown here over a wool jersey blouse, $18. Both, Altman.



Above. Gold-plated sterling chain necklace, $15.* Bracelet, $10.* Trifari design; Saks Fifth. Left. Cashmere wool jersey, black with fitted shocking pink bodice. $23. Bonwit Teller.

Above. Glad hands in grey and white fur mittens; red felt palms. About $2. Macy. Right. Low-waisted dirndl dress of wool jersey by McMullen. $30. Lord & Taylor.



Above. Morocco leather box-bag. $13. Altman. Right. Cinnamon wool-and-rayon jersey jumper dress, $25. Worn over a wool jersey blouse, $16. Belt, $2. Mary Stevens design. Bonwit Teller.

FRANCES MCLAUGHLIN

PLUS 20% FEDERAL TAX

SECOND FLOOR
MARY

TOWN TWEEDS

They're refreshingly new to the metropolitan scene...like all the just-returned young men out shopping with their wives and sweethearts. They're the little black suit's new rivals. Rough, crusty tweeds, given new amplitude but moulded in to gentle little waists. And wonderful with clusters of little jewels, a single accent of fur...great fur mittens, perhaps, or a fur hat.

Opposite: Taking his chronometer back to Dunhill's watch department for a checking-up. Left, Claire McCardell's spindle-waisted diagonal green tweed with hefty shoulders, a full, deep-pocketed skirt. The mittens are ocelot. Sizes 10 to 16, $60. Lord & Taylor; Frost Bros.; G. Fox. Green jersey stocking cap wrapped under the chin, Lord & Taylor. Right, a deep-armed jacket in pale brown British tweed over a slim smoke-brown flannel skirt. Vera Maxwell design. Sizes 10 to 16, $60. The hat, a halo-ing band of dyed fox. Both, Lord & Taylor; Carson Pirie Scott; Lindner Coy.

Above: In Lord & Taylor's Officer's Lounge, blue-and-black Cerey tweed with width at the shoulders, narrowness at the waist, legal flare in the skirt. Sizes 10 to 16. $40. Handmacher design. Lord & Taylor; Frederick & Nelson; Himelhoch's. Persian lamb coif.

CAMPUS CHANGES

CAMPUS CHANGES
SHOWN IN VOGUE
AUGUST 15, 1944
JUST AS GOOD TO-DAY

On these next two pages you see what Vogue's Smart Girl thinks of strictly campus clothes; much the same thing that she thought last year—as witness: the photographs at the left from Vogue, August 15, 1944. Throughout the other pages of this issue are fashions which take no account of intra-campus activities—but which are planned for Smart Girls in or out of college. Briefly, we think all you need for campus is Campus Changes. One, two or three skirts you love and adore; with as many, and as different, changes of tops as you can manage with your clothes allowance. A tight sweater or crew-neck jersey top exactly like the ones we showed last August; just as good now as then. A loose shirt-y affair like a Mexican peasant woman's blouse...this of Tattersall checked flannel. Some sleeveless sweaters to pull like jumpers over other sweaters or over a full-sleeved white shirt. *Or*, with your snug jersey tops wear a horse-blanket plaid skirt, taped and initialed like a Sweepstake favourite's; *or* a cherry wool skirt on a narrow corselette band to wear back or front; *or* a drawstring checked skirt. The truth is the campus costume has "jelled." There's a balance of bulk against snugness. Bulky skirt, tight top. Or bulky top with a slender skirt. Dressing this way takes in all your old stand-bys and some new partners. The theory—Divide and Conquer (and never overlook a good leather belt!). Here they are, the pages are so arranged—quite a time we had doing it, too—so that you can try out at least some of these combinations yourself.

THIS IS THE WAY "CAMPUS CHANGES" CHANGE

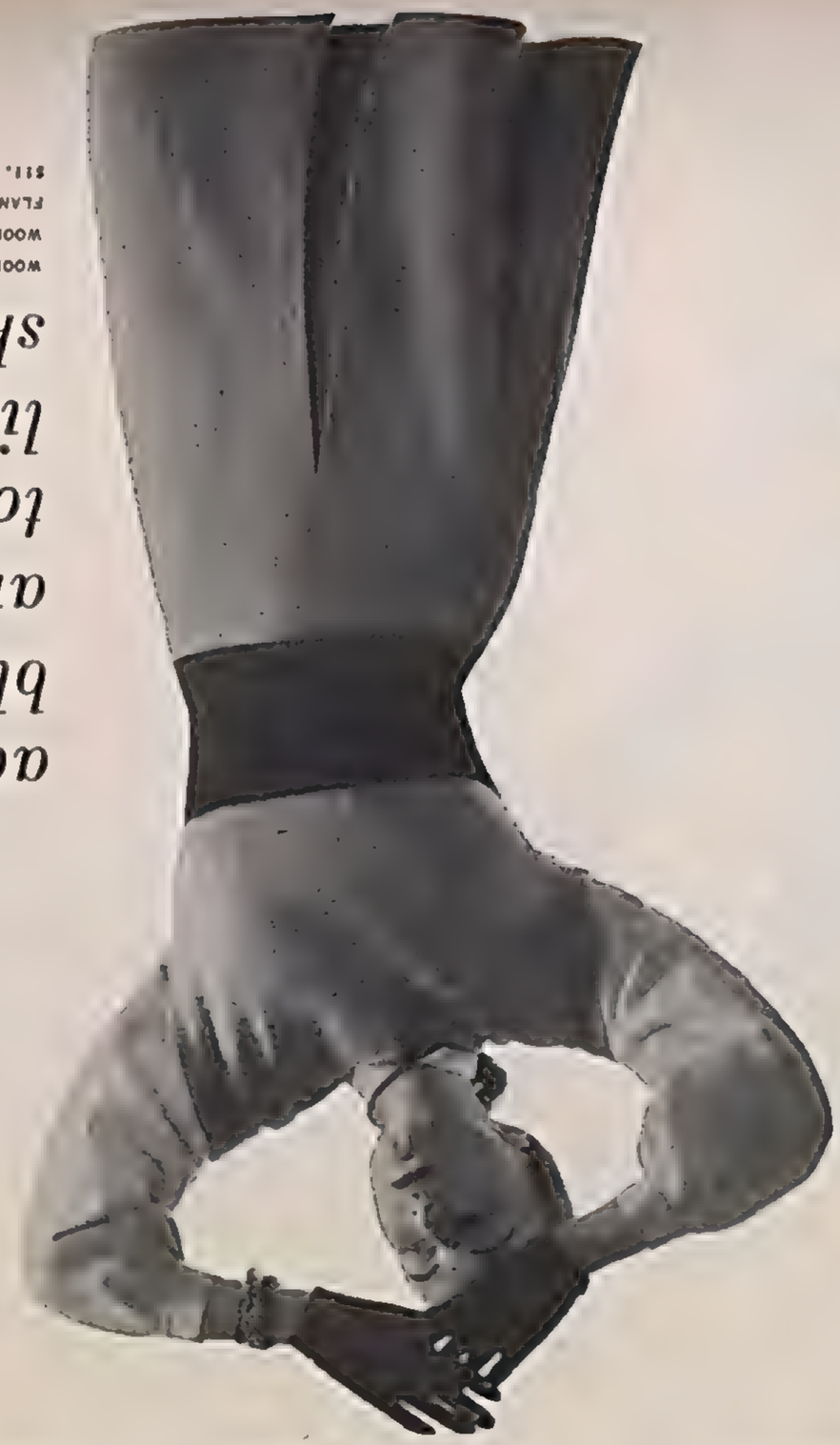
1 NOTICE THE DOTTED LINE ON RIGHT-HAND PAGE

2 CREASE ALONG DOTS AND FOLD PAGE TO THE LEFT

3 FOR FURTHER VARIATIONS FOLD BACK TO THE RIGHT. TURN PAGE

Start with any snug, turtle-neck, dark sweater. Add a cherry skirt. Wear back or front. Stiff waistband.

SKIRT: SIZES 10 TO 18. $11. CAROLYN SCHNURER DESIGN. BEST



add a grey and black midriff sweater, and white shirt to any smooth-lined favourite skirt you have.

WOOL SWEATER, $10
WOOL AND RAYON
FLANNEL SHIRT,
$11, SAKS FIFTH

Joffé

Add a bulky tweed skirt, unpressed pleats. Wide belt.

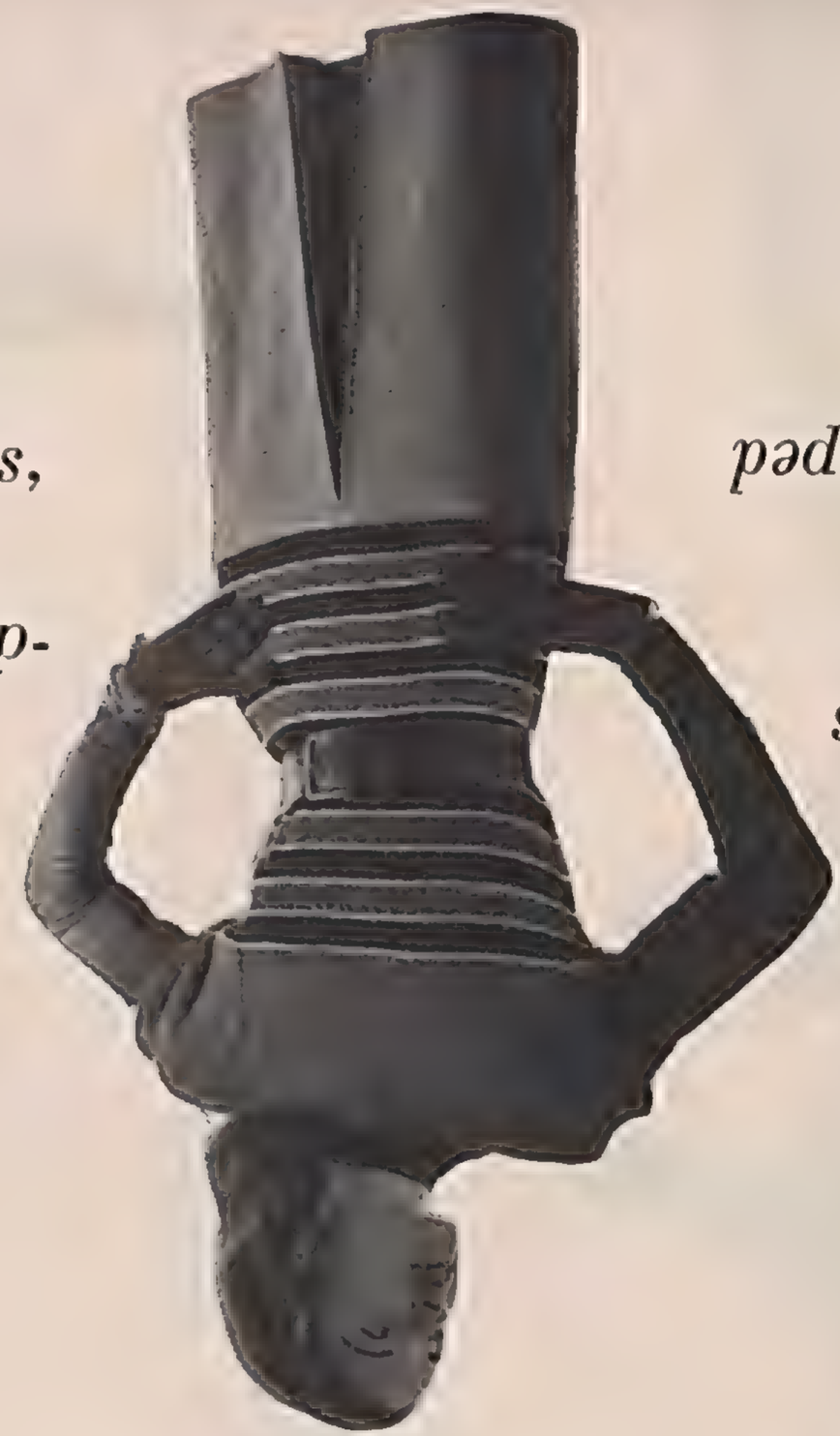
SKIRT: RED FARNSWORTH
WOOL, $9, PECK & PECK.
CRITERION DESIGN BELT

Add a ruffled checked flannel outside blouse

BLOUSE: ARALAC-AND-COTTON, DUCHESS ROYAL DESIGN. SIZES 10 TO 18 $7. STERN'S

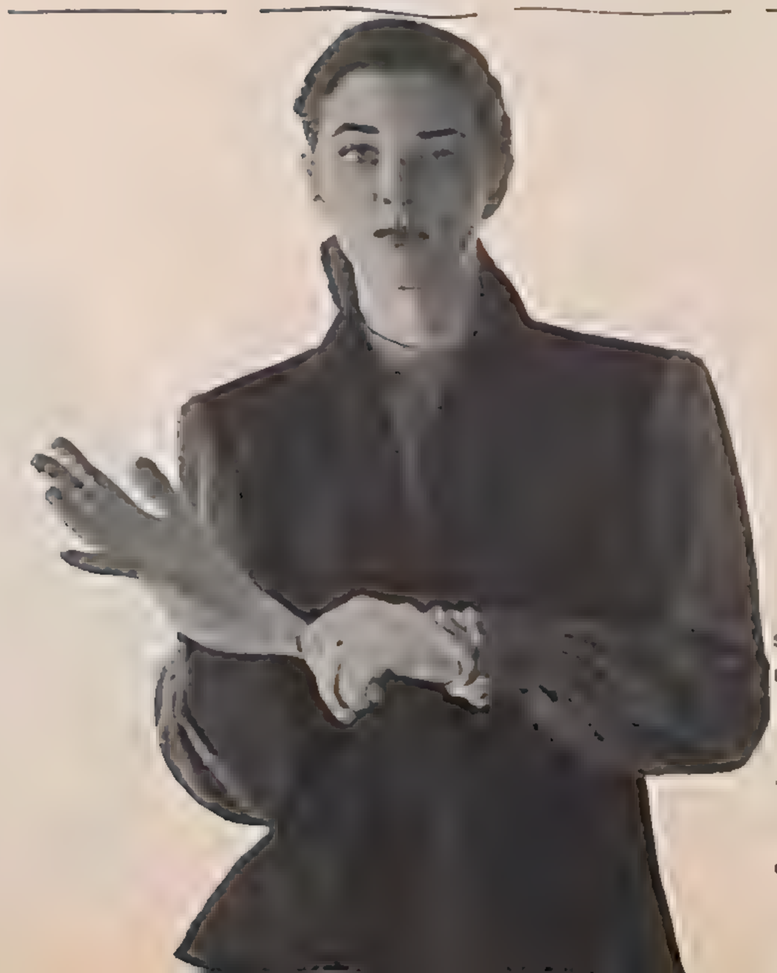
To any dark turtle-neck jersey blouse, long sleeves, add a bold horse-blanket plaid wrap-around skirt.

BLOUSE: BLACK HELLER WOOL JERSEY, $18
SKIRT: WOOL PLAID, $30 BOTH, TINA LESER DESIGN
LORD & TAYLOR



Add a sleeveless striped sweater over another to any slim-hipped flannel skirt or slacks.

SWEATER, $11.
BONWIT TELLER



SKIRT, JACKET, $20
LORD & TAYLOR

Add a navy-blue shirt-jacket, red knitted sleeves

Add a black and white wool check drawstring skirt.

SKIRT: SIZES 10 TO 16,
$8, BLOOMINGDALE

FRANCES MCLAUGHLIN

PULL IN YOUR BELT Leave yourself just room enough to breathe...whether your coat is velvet, thickish tweed, or a soft smock-on-a-yoke gabardine like this one. The look of fullness tied in relentlessly to a tiny waist is guaranteed heart-melting. Any other decade would call this young, sweet coat (which can be buttoned either down the back or front) a raincoat! Water-repellent black Cohama wool-and-rayon gabardine. Duchess Royal design. Sizes 10 to 18. $35. Altman; Kerr's; Frederick & Nelson. Hood cap, Altman.

PULL IN YOUR BELT *(cont'd)*

FRANCES MCLAUGHLIN

1. BELT A TOWN COAT, deep-armholed, collarless. Beige Forstmann woollen, Brittany design. $85. Russeks. Add ocelot mittens. **2.** BELT A TUNIC of Forstmann plaid; this one has big shoulders, little folded collar. $70. Bonwit Teller. Add fluffy lynx mittens. **3.** BELT A BLUE WEATHER COAT of rayon gabardine, with tight buttoned sleeves, $25. Sou'wester to match, $4. By Aquatogs. Milgrim. **4.** BELT A RED TOWN TWEED, with shirt sleeves, a full skirt. $70. Bendel's Young-Timers. Have civet mittens at hand, your own belt. **Opposite:** BELT A PARTY COAT for a tiny waist. Coat of rayon velvet, about $45. Franklin Simon; The Dayton Co.; Bonwit Teller, Philadelphia. White fur mittens.

1.

2.

3.

4.

COFFIN

1.

2.

3.

GLOSS-ARY OF HAIR

The current fashion in hair is that it should look like hair. This may sound specious—but it is not. Up or down, short or long, wavy or straight, matters not at all. What *does* is the gloss of your locks. Hair has been for too long treated as so much yard goods; has been cut, patted, draped, and pinned into coiffures which were designed to be worn much as an inanimate hat is worn. The Smart Girl started the rebellion against the tortured coiffure with her own lively locks. She has created a hairdressing revolution with soap and water, brushes and elbow grease. But the point of all this is that beyond these few weapons she's been using are others—that she can get from a good hairdresser.

First there is the business of rinses, those temporary hair-tones which add a little more life to natural colouring, and wash out with the next shampoo. Blue rinses give blond hair a silvery look that makes blue eyes seem bluer and most skins seem more luminous. Blue rinses also even out summer-streaked hair. Then there's a gold rinse, to put a glint in mouse-brown hair. And an auburn rinse to put fire in dark brown hair. A good hairdresser can advise you about these—and tell you what to use in the periods between holidays, or when work becomes time-consuming, or the nurse leaves, and you are your own hairdresser.

A Smart Girl could be smarter about her permanent waves. For instance, the new cold waves are usually most successful for very short hair that wants a natural sort of soft springiness. The old-faithful heat waves are usually better for down-hanging hair, or hair that you want to manage in a variety of ways. Give your hairdresser your plans for your hair—so that he will know which and how much to give you.

Some girls feel cursed by curly hair—they want straight, smooth hair with a polish to it. Well, they can have it with permanent-straightening. This lasts about six months—but if your hair grows fast, you'll need it done oftener.

An irregular hairline around the face or the nape of the neck detracts from the glossy look. But you can have yours smoothed down—by having the stray hairs waxed and pulled out. This lasts about six weeks, sometimes longer.

• Coiffures for glossy hair: 1. Up-swept coiffure, looped through gilt bracelets; by Elizabeth Arden. 2. Viennese braids for short hair; Werner of Switzerland. 3. Hair cut straight around and shortish; by Michel of Helena Rubinstein.

THE

FRANCES MCLAUGHLIN

PSEUDO-PEARL EARRINGS, CARNEGIE

WOOL JERSEY, ALTMAN

GOLD-PLATED NECKBAND, SAKS FIFTH

COTTON, BONWIT TELLER

DRESS, and the shoe

Every now and then a special dress comes along that becomes a sort of formula for the Smart Girl. This year it's this dress. Because it is black and it fits and it's soft wool jersey, and is entirely without ornament, it has a little distinction that could be any price. It costs you $18. You can wear it Wherever. With these quiet but very sure accessories and these shoes (our own idea!) you have, we think, an unbeatable combination for After Five. Because so many of Vogue's junior staff love the dress, we photographed (left) six of them to prove a point. Miss Grace Coolidge of Sarah Lawrence is in the photograph above. Dress, Henry Rosenfeld; Saks Fifth; Harzfeld's; L. S. Ayres. Black suède shoes by Carlisle. Lord & Taylor. Marvella pseudo-pearl choker, Stern's.

DENMARK

Gay little country that snubbed and swindled the Nazis..

By Lee Miller

DENMARK is like a Christmas package, all done up in bright green wrappings. The fertile fields and countryside are tied together with red and white flags, like gay streamers. Inside are little presents and surprises, each in turn wrapped up with festival care. Painted villages, all pastel and perfect, seem "made by hand—no two alike." Pigs and chickens and cows are clearly turned from the same mould. The people are laughing, with shiny blue eyes and blond hair. A million bicycles come in swarms.

Denmark looks as though all the towns and the cities were placed on some pieces of emerald velvet on top of a blue satin sea. Then someone scattered the farmhouses, as though sowing grain, and flecked the whole with dots of white geese and pink pigs and mahogany cows. There aren't any slums to go with the factories, and the canals and ports are spotless. There seem to be no poor miserable characters at all.

Just before I came to Denmark, I drove through Germany encased in a wall of hate and disgust. For several months I had held my eyes so rigid and my mouth so frozen that I could scarcely manage a smile for a Belgian who was being repatriated, or for a family of Alsatians trekking across the country, hopefully looking forward to a home which was probably as shattered as the ex-slave owners' cities they were leaving behind. I had to learn to relax, to go from war to peace. At the German-Danish border, I saw in Flensburg arrogant German officers whisking around in super-charged cars for their last fling while arranging the surrender details. Across the border it didn't look like peace either.

Long, trudging columns of the enemy, still fully armed, margined the panorama of peace I had expected. Villages, squares, and farmyards were deserted. No housewives leaned over fences and no children peered between gateposts at this last march. The enemy was carefully and scornfully ignored, except by little groups of blue-dungareed Resistance boys cradling automatic weapons and glaring from under their sloping helmets at the Germans whom they had been trained, but were no longer allowed, to slaughter.

"Law and Order"—that is the keystone of these five years of occupation in Denmark. That is what the King said in his speech when the Germans swamped the country. "Law and Order and Unity." No traitor government was ever formed and thus was avoided tragic disharmony. The dividing line between traitors and patriot Danes is not confused by large numbers of people "who meant well," or "who thought they were doing the best thing for their country under the circumstances."

The big national organizations went quietly about their own business, minding their manners but protecting their strength and followers by falsifying official reports and padding accounts. For instance, the agricultural statistics proved a totally untrue reduction of milk and other farm products. Since all buying and selling of agricultural produce had always been done by cooperative units, there was no way for the Germans to deal with individual farmers in order to create a black market.

The National Women's Council and the National Householding Organization doubled their energies in binding the women of the country together by extending their teaching facilities and establishing preserving, mending, and cooking classes. This not only encouraged food and clothes economy but legally broke the law forbidding crowds. This law prohibited more than five people meeting. (No one ever formulated amendments for families of six, which are subnormal in this birthrate-increasing country.) But a meeting of many women, finding out how to do the new food preservation trick, was commendable and encouraged. They were taught that the meat should be roasted and submerged in a combination of salts, lactic acid, and water, causing it to stay fresh indefinitely without any danger of botulism, the great risk of home meat-preservation.

To conceal the potential labour market from the Germans, many big centres were set up for the mending of clothing and the exchange of household aid in case of a mother's illness or absence. Thus even employable women were lost in the statistics of who was nursing measles in the country and who was substituting in a home while a mother did factory work.

Farm people have told me that Germans never came into the country. Many of them never saw a German soldier, but they believed what they heard from their friends and relatives in the towns and ports. The farmers noticed the tension under which the city folk were living, the attitude they had when they came to the country to escape from hating for a while. The city people couldn't explain what was giving them ulcers and hate. Nothing had changed. The workers had not been transferred to German factories, the concentration camps had not started for Danes, the Guard changed at the Palace *(Continued on page 186)*

DENMARK IS LIKE A CHRISTMAS PACKAGE, IN BRIGHT GREEN WRAPPINGS

THE CROWN PRINCESS INGRID WITH HER DAUGHTERS, COMPLETELY ADORABLE

ANTI-NAZI DEMONSTRATION

FISH-MARKET WOMEN

CANAL IN COPENHAGEN

LEE MILLER

AFTER GALA FOR RUSSIANS, DANES BOUGHT INNUMERABLE SOVIET PAPER FLAGS

DANES ON BRIDGE GIGGLING AS NAZI SOLDIERS WIND UP FIVE-YEAR STAY

STEAMER-RUG TROUSERS BY CARLI GRY, NEW WAR DESIGNER

DANISH FARMHOUSE, WITH TYPICAL FARMER AND WIFE ON THE STEPS

BRITISH PARATROOPERS

RUINS OF GESTAPO JAIL

BEATRICE BONNESON, ACTRESS

PHOTOGRAPHS ON BOTH PAGES BY LEE MILLER

MR. MONNETT DAVIS, NEW U.S. MINISTER TO DENMARK, WITH MRS. DAVIS

GARDEN ROOM IN HOUSE OF TROELS ERSTAD, FAMOUS ARCHITECT

BUTTER-BLOND DANISH REFUGEE CHILDREN RETURNED FROM SWEDEN

MAJOR GENERAL RICHARD H. DEWING, COMMANDER OF ALLIED FORCES IN DENMARK

AT SOVIET CELEBRATION

HAMLET'S ELSINORE

THE GUARDS AT TIVOLI

COUNT AND COUNTESS HOLSTEIN-LEDREBORG IN THE GARDEN DESIGNED BY LENOTRE

PARACHUTE CHIEF, MAJOR FLEMMING MUUS, HIS WIFE AND BROTHER-IN-LAW

ENGLAND: the same but not the same

CECIL BEATON

THE BIG COUNTRY HOUSES WITH SOME OF THE GREAT ROOMS SHUT AWAY, THE FURNITURE DUST-SHEETED

The Vicar still comes to tea, but the talk is of youth movements

By V. Sackville-West

To what extent has the war changed England? To what extent has it left her to plod on, unchanged?

The intensified farming has done away with much of the pastures, so that now instead of green fields you see waving corn; the Sussex Downs themselves are yellow by harvest-time. And in the woodlands many trees have been felled. And in the gardens many flower-borders have been replaced by borders filled with cabbages and potatoes; the unmown lawns have been turned into hay. All this has altered the outward appearance, quite considerably, I should imagine, for a visitor who hadn't seen England for six years.

Indoors, a visitor would notice other changes. He would discover that the bigger country houses had either been converted into schools or institutional buildings, or that most of their rooms were shut away with the furniture covered by dust-sheets.

He might find the owners still living in a corner, doing most of their housework for themselves (and doing it quite cheerfully), since the domestic staff had entirely disappeared into National Service. Not a cook, not a housemaid, to be obtained.

The window-curtains would be shabby and faded, the chair-covers faded and worn. The clothes of the owners would show similar signs of honourable deterioration; stockings much darned, shoes badly re-soled or not re-soled at all, shirts frayed at the collar and cuffs. No more house-parties for the week-end; a single guest, perhaps, who, if a good guest, will make his or her own bed, and who will certainly arrive bringing his own ration of tea, butter, and sugar screwed up in paper. No more shooting parties, since there are no more keepers and no game except the wild birds; no hunting either—and the Squire shakes his head mournfully over the necessity of *shooting* the foxes.

The townscape has changed, too. First, there are the ruins, relics of the blitz, the rockets, and the doodle-bugs—the most striking difference of all. But apart from this big-scale difference, London is

shabby. London hasn't been repainted for nearly six years. There isn't much in the shop windows: it takes an ingenious window-dresser to make any adequate display with the goods at his disposal. There is less traffic in the streets; few private cars; not so many taxis. Half the hurrying population seems to be in uniform, A.T.S. girls in khaki, W.R.N.S. in their neat dark blue, an occasional land girl looking absurdly out of place, foreigners with their nationality written on their shoulders: Norway, Poland, France, the Netherlands....London looks more cosmopolitan than ever before.

The women not in uniform seldom wear hats; their heads are either bare or tied up in bright scarves which look gay and attractive as they flash along the dingy streets—a pretty fashion, which one hopes may be retained.

Restaurants are crowded, and so are the hotels. It is impossible to secure a table at the one or a room at the other without previous warning. Theatres and cinemas are crowded also; there has been little entertainment during the war-years (bombs and black-out don't encourage such things), so the demand now is enormous.

Perhaps the oddest effect of war's ending is that people no longer draw their curtains after dark. Americans never did draw their curtains—a charming symbol, I always thought, of their natural friendliness and neighbourliness—but the more secretive English always did. Now in relief and reaction after the compulsory black-out, they don't, so one can look into the little lighted interiors as one passes down the street, little miniatures of solid family life under the lamp.

How far are all these changes superficial and temporary? And what has happened to the English underneath? What of their outlook? What of their renowned insularity? Has it been shaken by the war? Has their cosmopolitan consciousness been increased or even aroused?

That is a very difficult question to answer. One can only hedge by both Yes and No. Yes, because they have been forced to think of the world as a whole, geographically, economically, and politically. No, because their own island was never invaded. This has been an incalculable psychological effect, I think, on the more unthinking majority; it has served to corroborate and confirm the historical tradition in which they have been brought up. They have conveniently forgotten all about the Norman Conquest, and remember only that they staved off the Spanish Philip with his Armada and the French Bonaparte, watching them from Boulogne, to which threats they may now add the thwarted Hitler. I think that in spite of air-raids, which made this island seem less of an island than he comfortably believed it to be, the average Englishman has emerged from the war with a greater sense of superiority, of geographical arrogance; a view which is perhaps not shared by the better-informed scientists and politicians with an eye to the future.

In a sociological sense, the war has brought a new awareness to the English. We know now that a great opportunity offers, and we are determined to take advantage of it. Education, and the social services; housing; the abolition of slums; the Beveridge scheme; the Youth Movement with its clubs and lectures; the Women's Institutes, more active and resolved than ever to insist on better conditions for the working-woman in her cottage....All this is a good outcome of the war, affecting the entire outlook of the country as a whole. This is fundamental, not superficial in the sense that the restaurants are crowded or that women no longer wear hats but bright scarves in the street; or that people now leave their curtains undrawn.

A deep sociological change has come over England, even if she still mistakenly believes her Channel to be a moat defensive to her house. It is a change that may not be at first apparent to the visitor from overseas, but it is a change that will very sensibly affect the whole of our established life.

CHICKENS, LIVING OFF THE LAND IN MAYFAIR

HOTHOUSES, FOR VEGETABLES, NOT FLOWERS

Nevertheless, fundamentally, England remains the same. Her traditions, her way of life, keep on. The Vicar still comes to tea at the Manor house, although it may be the lady of the house instead of the cook who cuts the sandwiches for him to eat. And the Vicar and the lady of the house still preserve the same immutable respect for one another. They know that they are each concerned with the well-being of their country, whether they draw the curtains against the outside danger or not.

COMING THIS WAY—BRITISH FASHIONS

English designers have not forgotten how to make clothes like these. The marvellously handled tweeds, the characteristic, elegant British suits have been turned out in rare and precious quantities throughout the war years, despite the severe shortage of skilled hands and materials. And now that the war in Europe is over, this small, representative collection of British fashions is coming our way—a promise of more to come: these costumes were chosen by the editors of British Vogue from designs by the members of the Incorporated Society of London designers. All, except the Molyneux, are imported by Altman, and will be made here, in America, of the original British tweeds and woollens. Below, left to right: CREED'S navy-blue coat with Tattersall tweed revers. HARDY AMIES' elegant, biscuit-colour wool street dress. MOLYNEUX' streamlined tweed suit; supple, pinch-waisted jacket, Y-shape pockets, flared skirt. NORMAN HARTNELL'S dull olive green striped-and-plain tweed coat over a slim, tubular suit. ANGELE DELANGHE'S tweed dress, cutaway jacket. BIANCA MOSCA OF JACQMAR'S suit of diamond-patterned tweed with a diamond-inset waist. WORTH'S suit of reversible polka-dot woollen. STIEBEL OF JACQMAR'S checked wool dress. DIGBY MORTON'S Regency dandy suit. PETER RUSSELL'S triangle-front reefer.

CREED DESIGN
GODAU-GUILLAUME WOOL AND TWEED

HARDY AMIES DESIGN
LINTON MATERIAL

MOLYNEUX DESIGN
GIBSON & LUMGAIR TWEED

NORMAN HARTNELL DESIGN
D. BALLANTYNE MATERIAL

ANGELS DELANGHE DESIGN
JOHN COOPER TWEED

BIANCA MOSCA DESIGN
JACQMAR MATERIAL

WORTH DESIGN
HARRISON DOUBLE-FACED WOOL

VICTOR STIEBEL DESIGN
JACQMAR CHECKS

DIGBY MORTON DESIGN
YATES SHEER SUITING

PETER RUSSELL DESIGN
YATES MATERIAL

NEW WRAPPING—FUR INSIDE. A costume of royal blue Ducharne wool; a suit wrapped up in an overjacket that expresses perfectly the new feeling for bulk balancing slimness. The melon-shaped sleeves fold into muff-pockets; when you take it off, its pitch-black seal-dyed lapin lining shows up against the blue shaft of the suit. Ben Reig design by Omar Kiam. Lord & Taylor; Marshall Field; Nan Duskin

NEW TUNIC LINE—FUR OUTSIDE. Smooth black furs worked as though they were broadcloth...shaped into hourglass jackets. Willaumez sketches them backstage at a charity bazaar: left, a ballerina jacket in black Hudson seal (dyed muskrat). With it a big fur Breton; both, Hattie Carnegie; I. Magnin. Right, Alaska sealskin with an emphatic extended shoulderline tapered into the waist. Maximilian; The Blum Store.

IN PARIS conversation runs

LAURENCE OLIVIER, "CE BEAU OLIVIER," WHO COMPLETELY WON PARIS AUDIENCES, PARADES "ARMS AND THE MAN" AT THE COMÉDIE FRANÇAISE.

4 A.M. LINE-UP AT THE GARE DE LYON, WAITING ENDLESSLY FOR TICKETS TO THE SOUTH AND THE SUN. LIKE A PLAGUE, TRAVELLING FEVER HAS SWEPT PARISIANS.

28 DAILY PAPERS, MOST OF THEM SINGLE SHEETS. READERS NEED SIX A DAY TO GET THE NEWS STRAIGHT.

People are talking about de Gaulle; de Gaulle and his relations with the British, de Gaulle and Syria, de Gaulle and his refusal of the British Military decorations, his disbanding of Lady Spear's ambulance unit, his play towards Russia. Every bistro, every salon, every crowded *Métro* echoes with the disappointed explanations of people who have cheered their star until they are hoarse only to see him pick up the ball and run the wrong way. The explanations range from a disillusioned shrug of the shoulders to the theory that his poor-but-proud defiance is the natural swing of the pendulum away from the defeatism of Vichy. The people are ready to cheer again, but they want their star to show more constructive interest in what goes on inside France, they want more teamwork with stronger men to support him, they want fewer histrionics and more action.

De Gaulle is France's problem child, but he's all they've got and family pride in France is strong. There is still a chance that he might turn out to be a genius. The first sign of this is in his own evaluation of the mental state of France when he recently was reported to remark to a returning Ambassador: *"Il y a un an, vous avez quitté une France malheureuse, maintenant vous retournez à une France mécontente"* (A year ago, you left an unhappy France, now you return to a discontented France). Certainly the present political mood is the lowest that Paris has registered since the Liberation....

Much conversation about vacations. Like a plague, travelling-fever has come over the French and they shove their way in great discomfort out of Paris. Paris has never been cooler, more beautiful, more desirable, but five years of confinement are too many. People pack the stations as early as 4 A.M. to wait in line, sometimes eight hours, for permission to travel; they stand packed in the corridors of trains, with wood covering the broken windows—no air, little light, no water for as long as twenty-four hours if they are going to the South for the sun. Nothing is too bad to bear if only they can move. People are torn between their desire for food and their desire for sun. Sun can be found in the Midi, but little food. The farms of Normandie and Brittany and the Haute Savoie have the lure of food (at a price), but little promise of sun. People talk about good inns and pensions with the secrecy and jealousy of a woman giving away the address of her priceless little dressmaker. Biarritz is the direction of the fashionable, with its electric trains, undamaged hotels, trout from the Pyrenees, echoes of a glamourous past....

People talk of food packages from America, packages which have created terrific desire in French hearts to have American friends. These packages relieve chronic food anxiety, a malady that devours French nerves the way the ubiquitous French moth devours what little woollen is left in French closets. People brag a little about their parcels, bragging leads to the generous offer, and generosity leads to the noble feeling which reflects good will for America....

People are discussing René Pleven, French Minister of National Economy and Finance, veteran of the San Fran-

By Bettina Wilson

like this...

cisco Conference and instigator of the money exchange deal. Even if this exchange didn't prove much (rumour got around too far in advance and the profiteers spread their money amongst friends or invested it in paintings or jewels), there is a great feeling of interest in his ideas and confidence in his intelligence. The French are going to have to develop a lot more confidence in his finance ideas before they will let him dip as deeply into their pockets as he plans. Americans are talking about René Pleven because he is the only highly placed personality who talks as if he wanted Americans to understand him....

There is a great deal of talk about Art, as if it had just been discovered. You can't give people enough art in Paris and you can sell them anything you give them. The galleries are as full as the movies. The *Galerie Charpentier* has even introduced the double feature system to meet the demand.

The present double feature has, as Exhibit A, the superb collection of French portraits from sixteenth-century Clouet to twentieth-century Picasso, with Renoir easily running off with the show. The rooster in his portrait of Madame Monet and her son has the distinction of being the most arrogantly elegant portrait in a show filled with arrogant and elegant kings and courtiers. This painting comes as a fresh surprise from a private collection.

The Exhibit B is Nora Auric's portraits and flower paintings at the *Galerie Charpentier*. When a pretty and fashionable woman (Mme. Georges Auric, wife of the composer) brings her amateur talent into public view, it's apt to bring forth more conversation than criticism. The conversation this time has taken a lucrative turn with repeated requests to do children's portraits. This, Madame Auric says, will be a problem, since she only likes to draw children from the streets with that inherent loneliness in their faces that street children have. She has never painted a healthy, well-fed child, brought up to curtsey on entering a room. Her decorative flower pictures have sold like postcards—and not one to a friend. Apparently, the same new moneyed people who buy expensive jewels and hats, buy new art....

People can't talk enough about food, particularly about what becomes of the food that they see rumbling through the streets in big wooden carts to *Les Halles* (the markets that are the belly of Paris) which never seems to reach the small shops where the people are inscribed to buy with their ration tickets. Parisians are vegetarians now against their every instinct, but even the vegetables disappear before they get into the market baskets—unless price is no consideration. A pound of tomatoes costs $2, a quart of olive oil to season them costs $18. The person who doesn't receive baskets from the country or packages from America is haunted by hungry dreams. When the lucky ones get provisions from the country, they eat well and give sudden dinner parties, glow with good food that won't keep. Then the monotony of meagerness sets in again. People are talking about the cream and butter of Denmark the way that children talk about a candy shop. There is no resentment, just wishful dreaming. "They say the ice cream isn't quite frozen, the cream is so thick, it's hard without freezing." The butter that *(Continued on page 174)*

DAME SYBIL THORNDIKE, STARRING AT THE COMÉDIE FRANÇAISE.

THE CHILEAN BEAUTY, NORMA WITTIC-COOKE, WAS MARRIED WITH GREAT TO-DO IN A PAQUIN DRESS, A VEIL INHERITED FROM EMPRESS EUGÉNIE, TO LT. ROGER BERARD OF THE FRENCH ARMY.

NORA AURIC (WIFE OF THE COMPOSER, GEORGES AURIC) HAS HAD A PROFITABLE EXHIBITION OF HER FLOWER-PIECE PAINTINGS, CHILDREN'S PORTRAITS.

RENÉ PLEVEN, MINISTER OF FINANCE. ALL EYES FOCUS ON HIM AS A POLITICAL STRONG HOPE.

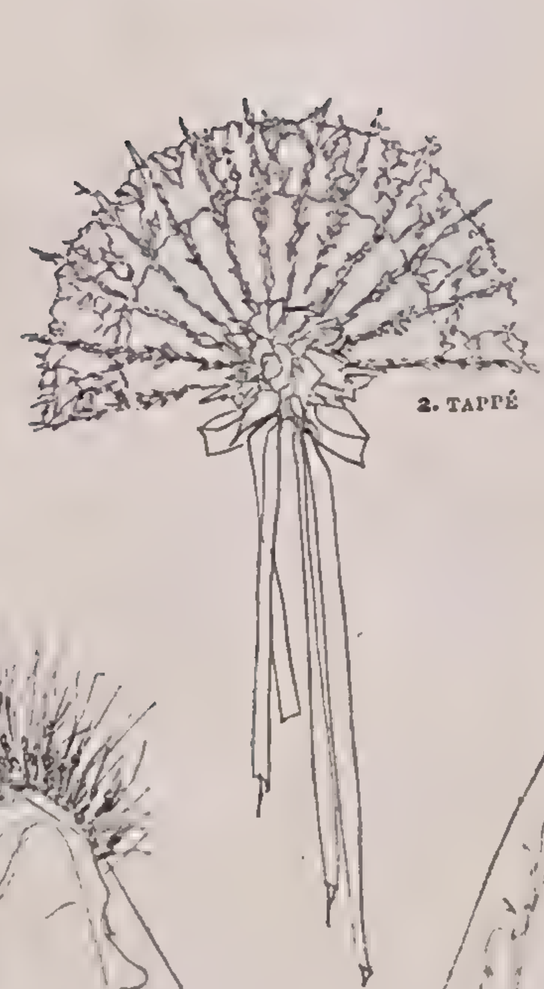
FRANCES MCLAUGHLIN

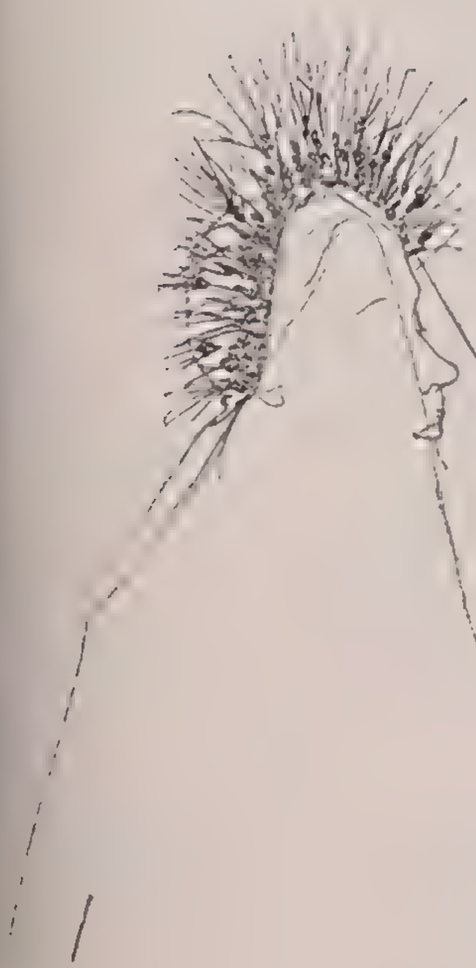
Mrs. Richard T. Wharton, the former Miss Mara di Zoppola, daughter of Count Mario di Zoppola and Edith, Countess di Zoppola. She was married in white satin and family laces. Her maid of honour, Miss Stephanie Benét, the daughter of Mrs. Stephen Vincent Benét and the late, beloved poet, wore white organdie and a wreath of real cornflowers. Wedding gown from Herman Patrick Tappé.

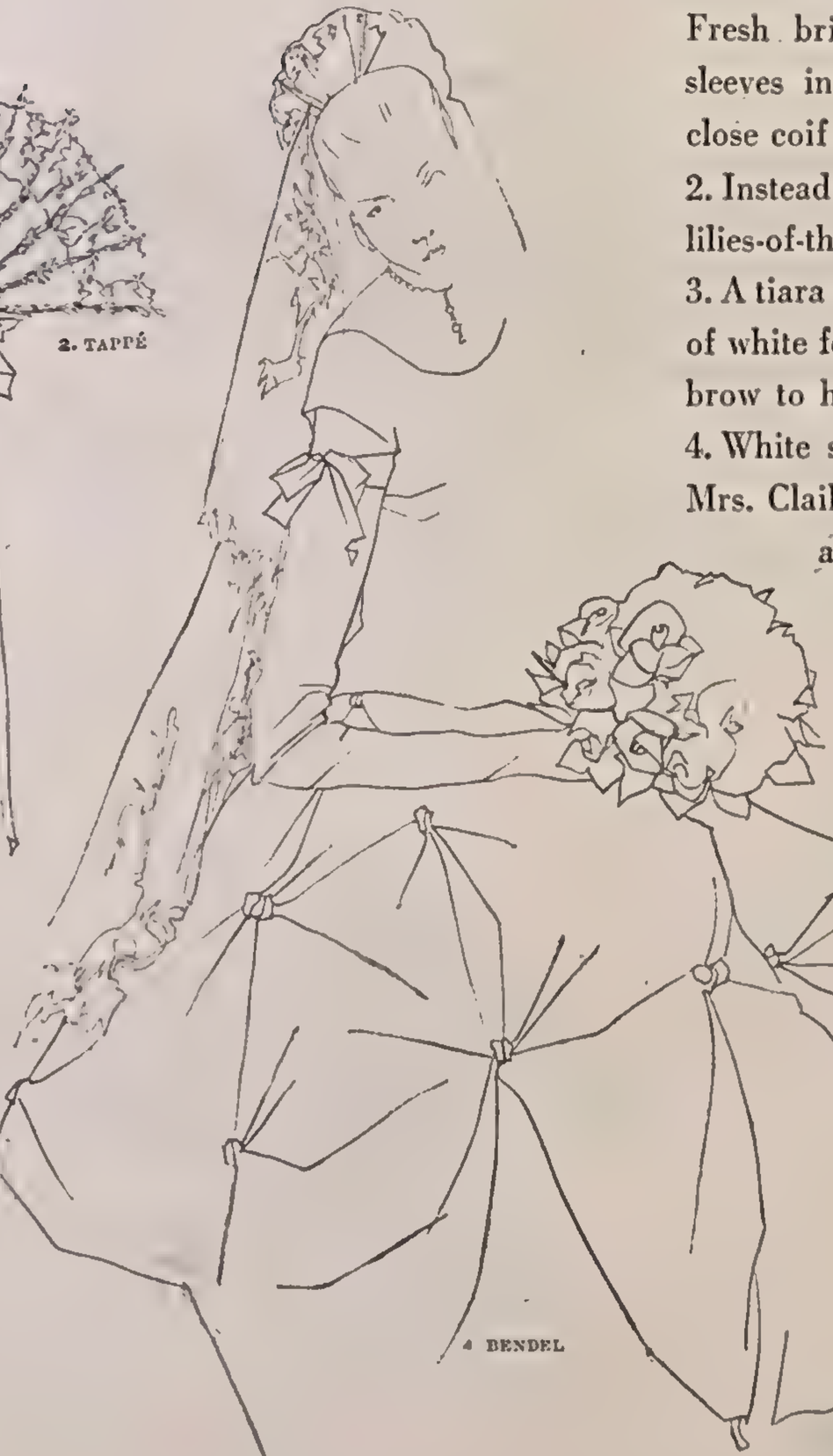
Young ideas for young brides

Mrs. John Lamont, above, the former Miss Joan Chappell, daughter of Mrs. Edna James Chappell and the late Delos Chappell. She was married in a dress made of layers of white organdie, fine as mist, banded in delicate embroidery; carried loose white garden flowers. Her gown, Farquharson and Wheelock.

Fresh bridal ideas sketched: 1. Renaissance gown, sleeves inset with pearl-embroidered lace; with it, a close coif and a short veil of tulle.
2. Instead of a bouquet, an old fan masked with fresh lilies-of-the-valley and gardenias; white satin streamers.
3. A tiara of "wheat" (traditionally good fortune) made of white feathers and pearls; and a long veil split from brow to hem, easy to throw back after the ceremony.
4. White satin gown with a tufted skirt over a hoop. Mrs. Claiborne Pell wore it with a lace veil, diamond-and-pearl choker, a round gardenia bouquet.
5. Pearls woven into a crown of braids; short tulle veil. *(Continued on page 190)*







SIDE SWEPT

BLACK VELOUR BRETON. HATTIE CARNEGIE; I. MAGNIN

THE BRETONS ARE HERE

They've been on the way for months, and now, no doubt about it, they've arrived. There's something fresh and young and a little larky about them. And they are a pretty definitive answer to the Number One rule for a smart autumn hat—they have line, they have shape, they have silhouette. These, of course, are logical reasons; but there's another—there's a certain something about a Breton that most men (especially young men) seem to like to be out with. Could be because the face shows; or because in a Breton you never look embarrassingly "done-up." Whatever the reason, it's a come-hither hat this year.

• All jewels on both pages from Van Cleef & Arpels.

KAY BELL

BRAAGAARD "SET BACK" BRETON OF BROWN FELT EDGED IN BLACK RAYON GROSGRAIN. BROWN VEILING. ALSO AT MARSHALL FIELD

OFF FACE

STRAIGHT ON

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KAY BELL

What to do with a little black suit

FIRST, have one. Life is complicated enough without trying to get along without such a good friend, such an unfailing companion as a LITTLE BLACK SUIT. Second, be sure the fit is impeccable. Failure to fit seems more culpable in black than in technicolour. And third, treat your perfectly-fitting, perfectly simple little black suit with the utmost kindness; have for it a coterie of cagily chosen accessories. You might, for instance, star a big fur hat, *or* (notice we said "or," not "and") a pair of fur mittens; or you might wear a little black crochet cap and let the centre of interest be in a really startling scarf, worn Ascot fashion. Or, if the knit cap has a few jet beads caught in it, you might repeat the jet beads in the scarf; wear black velvet gloves and be Ready for Anything. This "little black suit" is a Carolyn Modes design, comes in sizes 10 to 18, is of black Cohama woollen, costs you $70, and is at Arnold Constable; Mandel Bros.; Mabley & Carew. Deep halo of fox, dyed Platina shade. By John-Frederics.

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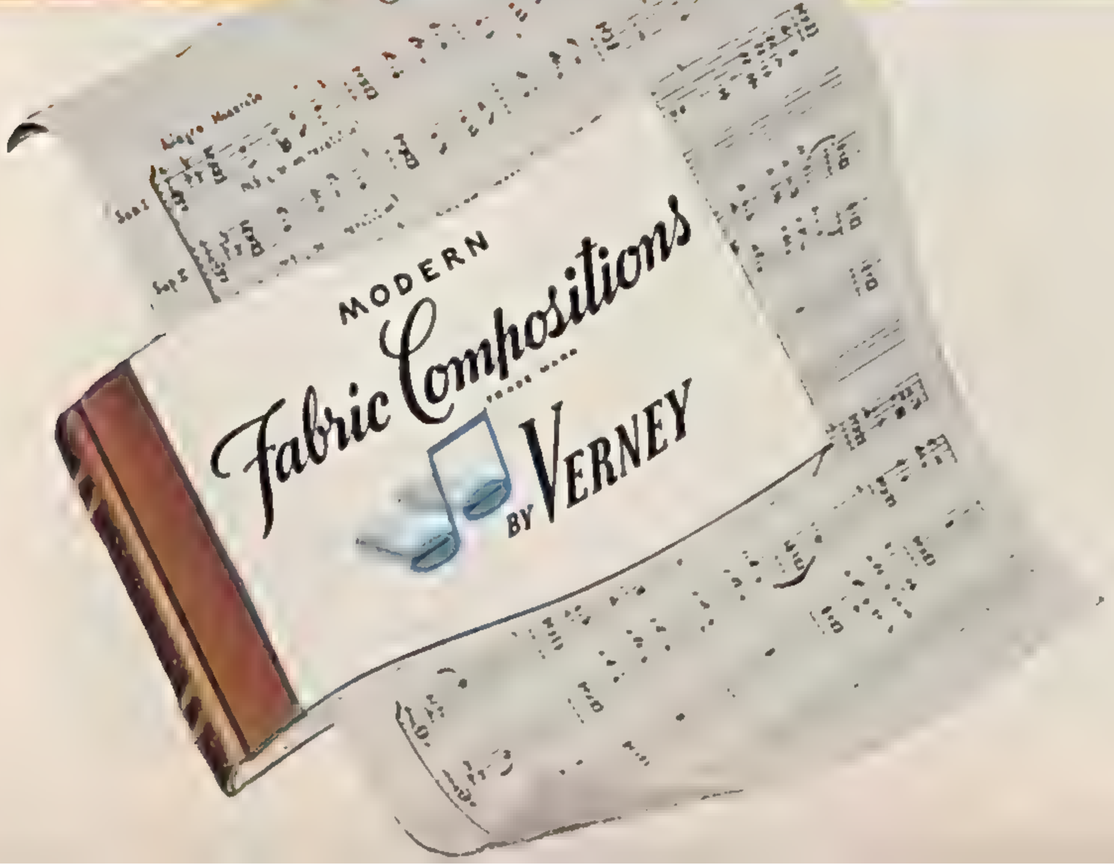

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DID YOU BRING YOUR MUSIC?

(Continued from page 116)

Jed Harris, or the Lucky Strike Hour."

Mme. Olga Stokowski, who heads the piano department of the Juilliard graduate school, is one of the most widely known teachers of the piano alive today. In order to understand why, it is enough to look about her living-room on East 55th Street and then at Madame, sitting upright on her plum-coloured chair. The living-room, filled as it is with a clutter of mementos and family portraits, is not forced, as are the rooms of other musicians, to accommodate, groaning, a grand piano or so. Instead, a big bay window, an annex of the room, holds the twin grands, back to back, unobtrusively. So Mme. Stokowski has managed in her lifetime to embrace many activities, never intruding the one on the other, but opening, so to speak, a new chamber of her spirit for each interest.

Mme. Stokowski herself, approached from behind her chair, might easily be mistaken for some aging Russian pianist. There is a leonine cast to her head, something about her short frizzled hair, her prominent eyes, her wide, firm mouth. Go around and see the whole of Madame—her polite print frock, her lace fichu, her neat ankles and you confront the eminent club woman. For the correct picture, scramble with impressions. Mme. Stokowski is a great teacher because she combines the musicianship of one who was hailed by the critics early in the century as the finest woman pianist since Carreno, with the crusader's determination of a matron whose ancestors entitle her to a front seat at a meeting of Colonial Dames.

Our conversation did not begin auspiciously, for at the first mention of the word "Accomplishment," Mme. Stokowski reined back. "I remember," she said, "a dreadful two-piano performance of Debussy's 'Afternoon of a Faun,' inflicted by otherwise charming amateurs at a fashionable party. In the middle of it a friend of mine leaned over and whispered to me, 'It is easy to see that neither of these good ladies ever passed an afternoon with a faun.'"

I laughed, then shook my head. "No, I mean no pretentious nonsense, but, if you have a gift for the piano, to develop it just to give yourself pleasure and pleasure to those close to you."

She considered. "That's a different matter. As long as it's not a question of a rider who's just up to a cross-country jog tackling the high jumps. There are the simpler preludes of Chopin, and Schirmer's new collection of the easier pieces of the modern composers. Yes, if one attempts only what one has time and ability for, fine!" She then drew breath and headed full on into what was obviously a topic close to her.

"But I would like to tell you about what I might describe as a new form of *(Continued on page 160)*

See the pretty girl . . .

Look at her, with the averted eyes, as if she didn't know you're admiring that dress of hers, streaming from big wide shoulders and deep-slung sleeves, to a slip of a skirt. It's angora jersey, wool with a good portion of rabbit's hair.

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DID YOU BRING YOUR MUSIC?

(Continued from page 159)

musical accomplishment—active listening. I've started the Layman's Music Courses here in Town Hall and in other cities, whose purpose is to make the woman who enjoys music not simply sit there and go off into a beautiful dream. She learns to read scores, to take an intelligent interest, too...." Some time later I rose. "Madame Stokowski," I said, "I shall remember what you told me. Active listening to music is an Accomplishment, too, and no high jumps for the amateurs."

The approach to Frances Robinson-Duff, America's foremost dramatic coach, has been likened to the approach to the throne. The simile is apt. Her home on East 62nd Street, with its white stucco front, gives one the impression that it is inhabited only in the basement and the attic. A maid lives in the basement and opens the door for you. To reach Miss Duff, you must ascend floor after floor of empty still rooms, their little gilt chairs ranged along the walls, their heavy curtains drawn against the sun. On the top floor, under a great skylight, like a canopy, seated on a dais at the end of a wide bare room, you will find Miss Duff; massive, white-haired, imposing, looking not unlike a Roman matriarch in a housecoat.

When I came in she was drinking iced tea. She waved her free hand at me imperiously. "Sit down, Miss Heggie," she said, and her voice pierced not only my eardrums but the core of my brain. I had forgotten, I thought, that the voice is, after all, not a noise but a sharp and forceful instrument.

Immediately after me a young actress arrived for her lesson, a girl with complicated red hair and an impressive bosom over which she looked out on the world complacently. She wore ballet slippers, which provoked Miss Duff to explode with what in a lesser lady would be described as a snort. "What have you got on your feet, may I ask, bedroom slippers? Girls today—no stockings in the city, skirts up to here, no posture, and when they speak they don't *breathe*, they waggle their jaws...."

I interrupted quickly. "That's what I've come to talk to you about, Miss Duff. Don't you think that the 19th century art of deportment is an Accomplishment which might very well be revived? I mean learning how to carry oneself, to speak, to move. My father was an actor and when I told him I wanted to go on the stage he said: 'God forbid, you should ever be an actress but it won't do you any harm to go to dramatic school. They'll teach you to stand up straight.'"

"That," cried Miss Duff triumphantly, "is similar to what Mr. Allen Stoneham said to me when he sent his daughters to my presentation class in *(Continued on page 162)*

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DID YOU BRING YOUR MUSIC?

(Continued from page 160)

Paris. I used to teach in France, you know, before the last war, and all the English girls came to me to learn their curtsey. 'Miss Duff,' he said, 'I would be very grateful if you would only make it possible for me to know whether my daughters are *coming* or *going!*' "

"Do any girls study with you now," I asked, "just for deportment, not to go on the stage?"

Miss Duff nodded. "Only last month a mother brought in her daughter and begged me, *begged me*, to help her. She was a débutante, rich, pretty, but very tall. She practically bent double when she walked and when she spoke she stammered. Men did not like her. Why," demanded Miss Duff, "should they have?"

I was silent.

"She said to me," Miss Duff continued, now full swing in her oration, " 'I cannot be attractive, I know, I can not.' I replied, 'Why not? Do you take dope, or drink? Where do soldiers pin their medals? On the seat of honour, on ME! I shall teach you to be an affirmation of yourself. You have all the air in the world to breathe in! Vitality, remember, is personality!' " She lowered her voice. "Today that girl speaks clearly and well. She comes into a room and everyone turns to look at her. Furthermore," Miss Duff added proudly, "she is engaged."

I thanked her, gathering up my gloves. "You have confirmed a pet theory of mine."

"My dear," begged Miss Duff, "please don't waggle your jaw when you talk. *Breathe!*"

To drink tea with Monsieur Albert Jeanotte, the distinguished voice coach, is to drink in the very atmosphere in which the word "Accomplishment" grew to young ladyhood. His studio over on West 86th Street has remained the same, even to the position of the Louis Quinze chairs, as he arranged it when he first moved in during the summer of 1918. The studio, three stories high, has that stillness, that air of being lost in its memories, that the old palaces of Europe used to present to the hushed tourist. Monsieur Jeanotte himself, plump, sad-eyed, and elaborately courteous, is inseparable from his setting. As impossible to imagine him in the Automat as it would be to imagine the Empress Eugénie in a jeep. When he talks he conjures up dead faces, drawing rooms mellow in the light of gas lamps, voices whose sweetness lives only on old records and in the hearts of the Monsieur Jeanottes.

He tells you of the time that Mme. Albani, the soprano whose voice rivalled that of Patti's, played and sang hymns to Queen Victoria throughout the interminable length of a Windsor Sunday afternoon. While, in the back of the room, the good Queen beamed and *(Continued on page 167)*

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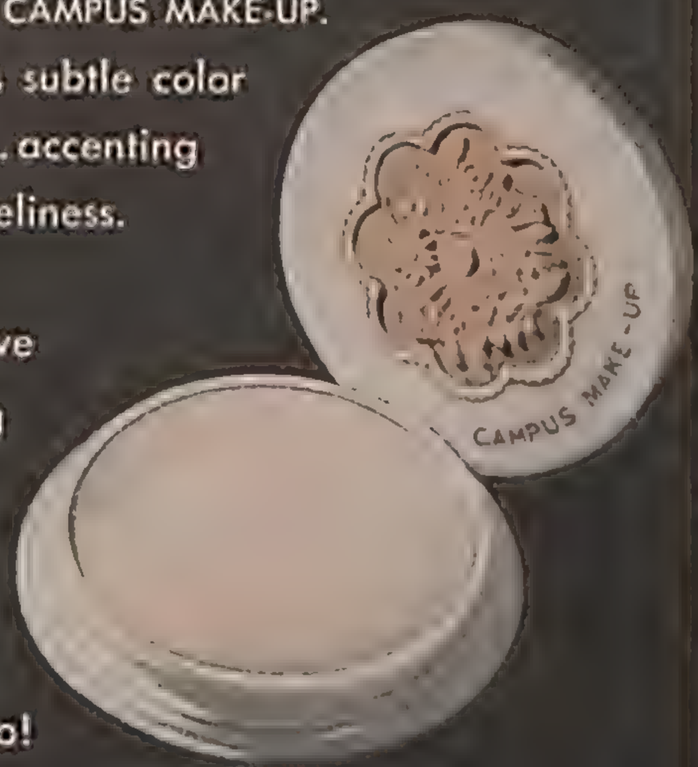

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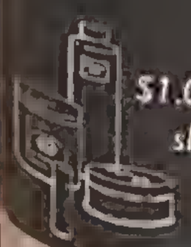

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DID YOU BRING YOUR MUSIC?

(Continued from page 162)

nodded, Prince Edward, whose presence had been forcefully requested, fidgeted beside the piano. Suddenly the frail stool on which Albani was seated, collapsed, sending her sprawling, and, for an alarming moment, disarraying her low-cut corsage. As she heaved to her feet Prince Edward let out a great guffaw.

"Sir," said Albani, blushing deeply, "I see that you are no gentleman!"

"Madame," said the Prince with a bow, "I have just seen that you are not a gentleman either."

But in one respect, Monsieur Jeanotte differs from others of eminent reminiscences. To have been a student of Debussy and Massenet, to have studied voice with Jean de Reszke, with Plançon, with Lilli Lehmann, and the great Marquis de Trebadello has given him, not scorn for the present, but boundless enthusiasm for the future. His thirty-four American pupils fill him with the same delightful astonishment that a horticulturist might feel coming upon a bed of *Lilium superbum* in the Gobi desert. He can not get over his amazement that the United States should litter such an abundance of beautiful voices.

"If only," he sighed, "*all* my pupils would not wish to become rich and famous. If only they would wish to sing because to have a lovely voice and to use it well is a gracious and joyful thing. When my mother sang to me as a small boy, the world used to seem such a delightful place."

Now! I thought. Here it is. Here is what I did not quite grasp at Madame Stokowski's or Miss Duff's. He is going to put it for me, in a kernel, exactly the reason for the Accomplishment.

"Then you think," I said swiftly, "that singing just as an Accomplishment is delightful?"

"Of course!" he replied. "To give others pleasure is always to be delightful."

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THE STORY OF THE PRIX de PARIS

(Continued from page 114)

class of 1936, but so much good material came out of it that four girls were hired. (They took some crippling hurdles . . . one question was: "Define the word 'smart' and suggest a substitute for use in Fashion writing other than the word 'chic'." No one could, but then no one ever has.) First-prize winner was blonde, enthusiastic Marjorie Field, from Albion College, Michigan. She went to Paris, worked in Vogue's wide-windowed office on the Champs-Elysées. Vogue now hopes to send Prix winners to Paris again as soon as Paris Vogue functions again.

In ten years, the Prix has covered a lot of ground. Quiz questions have ranged from: "Discuss the new laced corset, giving your own and your college associates' views," through "What makes a man attractive?" to "Write a speculative article on some part of the post-war world." Girls who pass the quizzes write an article; one year there was a great spate of personality profiles; over the years, the judges have read about "Early American Art as Shown in Weather-vanes," "Elizabethan Music," "The Difference Between Making Salad and Matisse," "The Peroxiding of Hair from the Renaissance to Today."

There is no typical Prix winner. Winners have come from the University of Southern California, from the University of Washington, from Kansas State Teachers' College. Some have come from Eastern colleges, some from small Western and Southern colleges, some from state universities. They have majored in English, History, Music, Journalism, French, Home Economics, Classical Archæology. They are tall, small, blonde, brunette, red-headed. They speak French, Spanish, Italian, German, Chinese. (Vogue requires only that they speak English like a native.) One of the most successful of them pitched on her college baseball team, one played the chapel organ, one ran an intellectual sheet, one was Queen of the Memphis Cotton Carnival, one was voted Miss Typical Northwestern, one, as an undergraduate, reviewed books for the New York *Herald Tribune.*

They have taken the Prix for violently varied reasons. Some, now, have known about the Prix since they were children, have waited through school and college to be eligible to compete. Some have learned of it in the senior year, when the great job desperation settled on them and they thrust all available irons into the fire, grasped at all possible straws. Some have taken it because their college deans and professors prescribed the discipline. Some have taken it in spite of stuffy academic advisers, who called the Prix frivolous and recommended an extra hour of Sanskrit instead. One girl—now a Vogue Editor—took it just out of malice: a girl in her house was taking *(Continued on page 170)*

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TWEEDIE FOOTWEAR CORPORATION • JEFFERSON CITY, MISSOURI

*REG. U. S. PAT. OFF.

PRIX de PARIS

(Continued from page 169)

it too, and was sure *she* would win. (*She* didn't even reach the finals.) By latest count, more than half the Prix winners are married, have one, two, or three children.

Four winners of the 1945 Prix are working for The Condé Nast Publications, or are about to start. Kate Rand, Bryn Mawr, first-prize winner, will be one of Vogue's junior Fashion Editors. Patricia Blake, Smith, second-prize winner, is a junior Fashion Editor. Tied for a special third prize were Peggy Naab, College of New Rochelle, and Marilyn More, University of Washington. Miss Naab is a junior copywriter for Vogue; Miss More is writing copy for *House & Garden.* Other contestants in the 1945 Prix are being considered for additional jobs on Vogue, *House & Garden, Glamour,* and *Vogue Pattern Book.*

Eight alumnae of past Prix are still here. Mary Moon Hemingway, Bryn Mawr 1940, won first prize, is Copy Editor of *House & Garden* while her Army-Lieutenant husband is in Australia. Blonde Jean Day Arms, Northwestern 1940, second-prize winner, is married, writes features for *House & Garden.* Nancy Flagg, Smith 1942, won first prize, wrote Vogue fashion copy for two years, is now Associate Feature Editor. Jane Hutchinson, Smith 1944, who was a Powers model while she was in college, won first prize last year, is now a junior Fashion Editor of Vogue. Louise Stickney, Vassar 1944, second-prize winner, is a junior copywriter on *House & Garden.* Three of 1944's Honourable Mentions are working at The Condé Nast Publications: Julia Bonnett, Smith, junior assistant to *Glamour's* Feature Editor; Mary Connor, Simmons, in the *House & Garden* Information Service; and Mimi Caldwell, University of Nebraska, junior copywriter on the Promotion staff.

Other Prix graduates have been busy bettering Vogue's high opinion of them. Many have taken war jobs. Catherine Gibson, Western College 1936, Honourable Mention, is a Red Cross Staff Assistant at a Rest Club for combat officers in the Pacific. Ruth Roberta Yeager, Gallaudet College 1936, Honourable Mention, is a Corporal in the WAC, working at the San Francisco Port of Embarkation. Elizabeth Winspear, University of North Carolina Women's College 1937, Honourable Mention, was for several years Christopher Morley's secretary, is now a Lieutenant (j.g.) in the Navy, working in the Magazine and Book Section of the Office of Public Relations.

Another Lieutenant (j.g.), Nancy Moseley, University of California 1940, Honourable Mention, is working at the District Office of Cable Censorship in San Francisco. Margaret Houck, Bryn Mawr 1937, Honourable Mention, is doing research for the Navy Department in New York. Dora Page, Syracuse University 1938, Honourable Mention, gave up her job as an industrial designer for full-time farm work in upstate New York. Isota Tucker, Bryn Mawr 1940, who won the special feature award, married and left the Vogue feature staff to become a research writer for the OSS in Washington. Ann *(Continued on page 171)*

The slip with the dual personality . . Miss Co-ed, popular member of the WONDER MAID family of fine lingerie. Perfect bias-cut controlled by straight side panels give Miss Co-ed the duality that prevents riding, sagging, twisting. Lacey or tailored styles in fine rayon crepe or satin. At finer stores . . . about $3.00 to $4.00 (Illustrated style . . . about $3.00)

MUTUAL GARMENT CO.
1727 Locust St., St. Louis, Mo.

FEATURING BUR-MIL QUALITY RAYON FABRIC

Fashioners of fine lingerie for over a quarter of a century.

Arlingcrest Flannel

100% WOOL NAPHTHALATED

Perennially trim, always in good taste, in fact urgently important in your wardrobe is a skirt of Arlingcrest Flannel...This one styled by WINDSOR SPORTSWEAR is in Powder Blue, Aqua, Navy, Brown, Dark Green and Black... Sizes 12 to 18...about 7.00 ...At leading stores. For name of nearest store write Arlingcrest Service, 347 Madison Avenue, New York 17, N. Y.

Arlington Mills
LAWRENCE, MASS.

PRIX de PARIS

(Continued from page 170)

Nash, Cornell 1943, first prize winner, is doing "Confidential" work for the OSS in the China-Burma-India theatre. Helen-Jo Rohn, Smith 1942, Honourable Mention, is a Red Cross Staff Assistant at Guadalcanal. Jean Taylor, University of Tulsa 1942, is married, and an Aircraft Communicator in Alaska.

A number of Prix girls have plushy jobs with publishing houses, magazines, newspapers. Lee Kingman, Smith 1940, Honourable Mention, is Houghton Mifflin's Juvenile Editor, has written two children's books, *Pierre Pidgeon* and *Ilenka*. Dorothy Reed, Connecticut College 1941, Honourable Mention, is assistant to the Editor-in-Chief of *Esquire*. Hilda Reis, Vassar 1940, Honourable Mention, is an assistant editor of *Theatre Arts Magazine*. Patricia V. Lambdin, Barnard 1941, Honourable Mention, is assistant editor of *Shell Progress*, publication of the Shell Oil Company.

Betty Dodds, College of Wooster, Ohio, 1941, second-prize winner, worked a year in Vogue's feature department, married, became book columnist and feature writer for the *Buffalo Evening News*. Elizabeth Gairdner, Columbia University Graduate School of Journalism 1942, second-prize winner, is married to a college professor in Saskatchewan, has done feature writing for the *Montreal Standard*. Marilyn Robb, University of Chicago 1943, Honourable Mention, is assistant Society Editor of the *Chicago Daily News*. Joanne Pierson, University of Minnesota 1939, Honourable Mention, worked three years as fashion columnist for the *Minneapolis Tribune*, is now married.

The Prix has been a visa for travelling to the top in advertising. Kay Roberts, Smith 1936, Honourable Mention, became one of Vogue's top copy writers, married, is now writing copy for Young and Rubicam, the big New York agency. Virginia Van Brunt, University of Wisconsin 1937, first-prize winner, came back from her basic training in Vogue's Paris office to become Bonwit Teller's Assistant Fashion Coordinator, later Associate Fashion Editor of *Town and Country*; now married, she is head stylist at Young and Rubicam, "where I 'style' everything from cheese to cheese-cake." Martha Swigart, Northwestern 1939, second-prize winner, worked in Vogue's feature department a year and a half, wrote fashion copy for Bonwit Teller and Macy's; became Advertising Manager of Jay Thorpe. Now married and widowed, she is doing advertising copy for the Harry Serwer agency.

Alice Schultz, Smith 1937, second-prize winner, is married, and writing free-lance copy for a Boston advertising agency. Katherine M. Deering, St. Lawrence University 1937, Honourable Mention, is married, is Production Manager in the Advertising Department of G. Fox in Hartford. Mary Beth Steward, Kansas State Teacher's College 1941, Honourable Mention, is an advertising copy writer and lay-out artist in a Kansas City department store. Virginia R. Sisk, Stanford University 1942, Honourable Mention, is Women's Advertising *(Continued on page 176)*

Highest *I.Q. Rating goes to...

BRASSIERES BY Maiden Form
REG. U.S. PAT. OFF.

*Students of value give highest honors for *Inherent Quality to brassieres by Maiden Form... as unsurpassed in styling, fabrics and workmanship!*

"There is a Maiden Form for Every Type of Figure!"

If you can't find *your style* at first, try again!
Dealers get supplies monthly.

Send for Style and Conservation Folders: Maiden Form Brassiere Co., Inc., New York 16

The thrill of Bill's flowers . . . and his invitation to an afternoon and evening of fun . . . is matched only by the joy of wearing her lovely Faerie Shado-Pruf Slip which provides perfect fit and security (without a shadow panel) from sunlight and spotlight.

FAIRY SILK MILLS, INC. • SHILLINGTON, PA.
New York Office and Showrooms • 385 Fifth Avenue

CONTEST RULES

Vogue's 11th Prix de Paris

1. Each entrant must be a senior at some time during the scholastic year 1945–46, and receive a B.A. or its equivalent from a U. S. college or university.

2. Each entrant must send in an Entrance Blank. (Fill in the one on page 173 and mail immediately.) It is not necessary to be a subscriber to Vogue to enter the contest.

3. The contest consists of a series of 4 quizzes to be answered by all entrants, and a 1500-word article which those contestants who pass the 4 quizzes are eligible to submit. Entrants will be notified by Feb. 15 if they are eligible.

4. Each quiz will consist of 2 questions; one will be based on a fashion feature, and one on a non-fashion feature, such as music, art, literature, theatre.

5. The first quiz is published opposite, with answers due Oct. 15. Subsequent quizzes as follows: second published in Sept. 15 issue, due Nov. 15; third published in Oct. 15 issue, due Dec. 15; fourth published in Nov. 15 issue, due Jan. 15. Subjects for the 1500-word article published in Feb. 15 issue, due March 15.

6. Papers will be graded on: clear and individual writing, current information, and general awareness.

7. All quiz papers and articles must be typewritten in double space on one side of the page. Name and college plus the quiz number must appear at the top of each page. Papers become the property of Vogue and will not be returned.

8. The judges of the contest will be a board of editors. Their decision will be final. The winners of the Prix de Paris will be notified by May 15, 1946.

A separate section for Art and Photography with special quizzes and a special job award has been created this year. Those interested in winning a job in the Art Department should write for details to the Prix de Paris Director.

First Quiz in Vogue's 11th Prix de Paris

(based on material in August 15 Vogue)

answer one fashion question . . .

1. Study the issue carefully. Pick out and list six essential fashion points that Vogue has stressed in this issue.

2. In this number the "college girl" and "career girl" have been merged. Do you like to be considered as "a citizen of the world" or do you prefer a section devoted specifically to college interests? Discuss in 500 words the reason for your answer.

3. Study the clothes shown in this issue and list those items which you would buy for *your* wardrobe. List any articles not shown but which you would feel it necessary to add.

answer one feature question . . .

1. Read the article presenting the Prix de Paris on page 114. Discuss this feature stating why you like it, if you do, or make suggestions as to what, in your opinion, would be a more effective way to introduce the contest to college seniors.

2. Would you like to see more politics, economics, medicine, etc. in Vogue? Choose one such field and write an article about that subject which you would include were you editing the magazine.

3. Are you interested in Vogue's reports on Paris, London, and the Pacific? Would you like to see more, or less, of this material in Vogue? Discuss in approximately 500 words the reason for your answer.

ENTRANCE BLANK

VOGUE, 420 Lexington Avenue, New York 17, N. Y.

Please enroll me as an entrant in Vogue's 11th *Prix de Paris.*

NAME_____

HOME ADDRESS_____
Street City State

COLLEGE_____

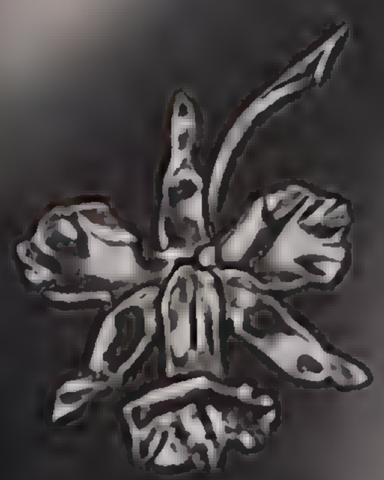
COLLEGE ADDRESS_____

DATE OF GRADUATION_____

Do you want to take advantage of the special Prix subscription to Vogue? 10 issues for $2.00. ( ) yes ( ) no If yes, enclose $2.00

ORCHIDS* to you

Karu Fifth Avenue



Thrill to the admiringly appraising glances that say "Orchids to You" when you spotlight your afternoon and evening ensembles with Orchids by Karu Fifth Avenue — available in sterling gold-pink. The complete set — including large spray pin, smaller spray pin and pair of earrings — about $18 . . . Plus Federal Tax.

AT LEADING DEPT. STORES

Kaufman-Ruderman Co., Inc.
411 FIFTH AVE., NEW YORK 18, N. Y.

*Pat. Pend.

Vogue Hat

Woodston* Classic

Natalie Renke takes a leaf from the Tortoise and the Hare in this meticulously tailored Monastic dress of POTTER wool and rabbit hair. Simulated tortoise shell buttons and belt trim. Parchment, grey, smoke blue, moss green. Sizes 12 to 20. $29.95

For the name of the store in your city — write to

WOODSTON CLASSICS, *a department of* **KANE-WEILL**
498 Seventh Ave., New York 18

A NEW PARFUM
BY ELLYN DELEITH

Spindrift
FOR THE
"MOOD OF THE MOMENT"

Iola—Ellyn's Secret—Rosadell—Caprice Ellyn... these are but a few of the exquisite scents of imported oils blended by Ellyn Deleith to catch each mood of the moment. Clothed in magnificent hand-cut crystal bottles, these are perfumes to treasure for years to come.

HAVE YOU TRIED ELLYN DELEITH'S LIPSTICK?

SPINDRIFT
—windblown—piquant—tangy... a reckless, breathless mood.

BLUE FLAME
—strange—unforgettable—deep and warm... a haunting Oriental mood.

PAMPA
—pulsating—vibrant—restless... a surging, turbulent mood.

Ellyn Deleith
PARFUMS

319 West 48th Street New York 19, N. Y.

• These and other exquisitely bottled perfumes at your favorite shop, or write to Ellyn Deleith, 319 West 48th St., New York, N. Y.

IN PARIS

(Continued from page 149)

military visitors to Denmark bring back is no dream; it is just the best butter in the world, and the eggs come in decorative crinkly paper trays, each egg standing upright like a Koh-i-noor diamond....

People speak of Laurence Olivier's sensational performances with the Old Vic Company at the *Comédie Française.* Despite the Anglo-French tension, despite the hard-to-understand Shakespearian verse of "Richard III," the entire French audience of the opening night rose to its feet at the end to shout, to whistle and to applaud. The explanation of one fashionable lady was "But he was always on the stage—*ce beau Olivier.*" The better explanation is that the Company, with such support as Dame Sybil Thorndike, is putting on very superior performances, possibly challenged by the tradition of the *Comédie Française* setting. Their repertory includes "Richard III," "Arms and the Man" and "Peer Gynt" and every performance is sold out. The *Comédie Française* Company, playing in exchange in London, can't hope to arouse the ecstasy that "*ce beau Olivier*" has brought out here....

Everyone talks about coal. They want it now to run their railroads, to run their factories. Mostly they talk about it as hungry people talk about wonderful dishes they have eaten in the past. Already they feel the shiver of the coming winter and they have no confidence that their nerves or their bodies can stand the cold they stood valiantly last winter, warmed by the afterglow of Liberation. They talk and they worry because they see no signs of coal for the individual, no strong-armed French Government policy about coal in general, no effective allied help. The American army still burns French coal to redeploy troops and the system of paying back, which looks logical on paper, doesn't look so practical in the coal bin....

There was much conversation about Major Angier Biddle Duke's party for two hundred guests—the only party to mark the Paris 1945 season. It was the real thing with all the prettiest girls in Paris in evening dress, men in black tie, if not uniform, champagne, supper. The people who were there talk about it because it was a good party. The people who weren't there talk about it because even an echo of gaiety is a ray of hope for the preservance of a tradition in which people still believe—Gay Paree!...

People speak, always, of the prisoners who came back and about the ones who didn't. The roster of names of those who died political prisoners speaks well for the integrity of the French aristocracy. People in your immediate neighbourhood talk painfully about the physical disabilities from prison life; the concierge's son with his feet lashed to ribbons because he didn't move fast enough in his work, the butcher's son whose nervous crippled hands can't be trusted with a knife. People talk of the complications that returned *(Continued on page 175)*

Townfield's Traveler
in soft rayon flannel. Aqua, Brown, Shocking, Copen Blue and Green. sizes 10 to 18 - $14.95
An authentic Townfield
Marshall Field & Company, Chicago
The J. L. Hudson Co., Detroit
Joseph Magnin Co., San Francisco
Frederick & Nelson, Seattle
For your nearest store, write to Townfield, 1410 Broadway, N. Y. C.

The luxury of fur
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A Wellesley Fur Coat
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Wellesley fur coats have such a precious air. They're beautifully made of pedigreed New Zealand and Australian skins and Weldback processed for extra strength and loveliness. Each one proudly bears the Good Housekeeping Guaranty Seal, and Wellesley's famous two-year service guarantee.
About **$125** plus tax

At one leading store in most cities. For fashion booklet and store in you city write

NATIONAL FUR COAT CO. Dept. V
333 Seventh Avenue
New York 1, N. Y.

IN PARIS

(Continued from page 174)

prisoners bring with them, such as a three-months-old baby clutched in the arms of a returning labourer who is determined to bring his offspring up on French soil—one of many such cases. The country people absorb and protect their prisoners and their problems. In the big cities it is often cruel for both, families and returning prisoners....

Talk goes around about the 14th of July and the return to dancing in the streets—another sign that the enemy is gone. The dancing was rudely interrupted in 1940 and the strains of the Java died away; young children don't remember it at all. This 14th of July was not glorious, but it declared loudly the rights of man to dance in the streets if he wants to....

Much conversation about the races as they always do during Grand Prix week. The talk is the same; about the favourite, "Mistral," about the safest stable to bet on, Boussac, about the price of getting to Longchamp (1000 francs in a carriage, 2000 francs if the coachman waits), about how much they won or lost. There are no parading mannequins, little elegance, little green grass, but there are the horses and the pari-mutuel machine and there is horse-racing fervour....

There is constant discussion of the news and how to get it straight. There are now twenty-eight one-sheet daily papers in Paris alone, censorship is loosened a notch, opinions are thrown back and forth in inter-newspaper debates. An informed man reads at least eight papers a day, mostly for the opinions of his favourite columnists (Mauriac, in the *Figaro*, Camus in *Combat*, Léon Blum in *Le Populaire*, Professor Cogniot in *L'Humanité*). He reads at least one Swiss, English or American paper for the shock of straight news. His reading will cost him about $12 a month....

People are telling about the black market restaurant raid when seventeen restaurants were closed in one night, the furnitures and fixtures put up for sale, the clients taken in for investigation. Their tax declarations were examined and if they were low they had to explain the relation between, for example, a two-hundred-dollar-a-month income and a fifty-dollar dinner. It all proved so embarrassing that all over town shutters are brought down over restaurant doors with "closed for vacation" neatly posted.

People are discussing the British elections. If the Labour Party gets in, it will give a terrific push in France to the swing to the left. To keep the liberal tradition of two Assemblies in France, which is actually in question, the French need the aura of the Conservative power in England. No matter what the present relations with the British may be, British political power has a terrific influence over French politics....

There is conversation about weddings, good marriages being ever a subject *(Continued on page 176)*

Paul Sargent
ORIGINALS

Illustrated, Design Patent 128215

MADE OF FINE RAYON CREPE WOVEN WITH *Celanese* YARN

As timely as the next "tick" of a fine watch. Featuring a convertible collar, striking jewelled pin, stud-type buttons and links. See it in flattering fall shades. Sizes 12 to 44. *About $20*

Also 4 other versions in Juniors, Misses, Women's and Half Sizes.

ALL ORIGINALS BEAR "*Paul Sargent*" LABELS

At leading stores from coast to coast. For name of store nearest you, write to Paul Sargent, 847 W. Jackson Blvd., Chicago 7, Ill.

*Reg. U.S. Pat. Off.

IN PARIS

(Continued from page 175)

of French conversation. They talk about the marriage of Mlle. Norma Wittig-Cooke, a Chilean, who grew up to be a Paris rage during the Occupation, to Lt. Roger Berard. It was in the best wedding tradition with beautiful bride, beautiful Paquin dress, historic veil inherited from Empress Eugénie. It made nice sentimental conversation in days when grimness and disillusionment haunt talk.

American soldiers are talking about feminine French legs and the exhilarating sight of them on bicycles as the gentle summer breeze blows the full-skirted light summer prints. The girls let the breeze have its way, confident in their matching printed bloomers. The soldiers talk about the break-neck speed at which the French drive through Paris streets, tires paring down as they turn swift curves, brakes screeching. After two years of army signboard campaigns on how to save tires, the American G.I. wonders. The soldiers talk about the new tax-free shopping they can do—perfume at half the price, everything cheaper. They talk about the tax-free drinking, the extra money they are to have when they go on leave. For the first time in France, the G.I. feels a slight prosperity around the corner. Soldiers are talking about their points, about going home....

PRIX de PARIS

(Continued from page 171)

Manager for a chain of West Coast shops. Helene Wandermann, New York University 1943, second-prize winner, is doing publicity for Paramount Pictures, often brings some shiny celebrity to the Vogue studio to be photographed.

Two Prix alumnae are working very successfully for themselves. Mary Laura Vance, Northwestern 1938, Honourable Mention, is a free-lance photographer, has her own New York office. Gloria Bard, University of Southern California 1942, Honourable Mention, manufactures "California Creations" in costume jewellery, shuttles between Los Angeles and New York, is writing two books in her sparse spare-time.

The Prix de Paris has shot far beyond its original goal of finding a few girls each year to give "their training, their taste, their inventiveness to Vogue." It has become a talent scout for all the Condé Nast publications, incidentally introduces talented girls to hundreds of other companies throughout the country. Its academic critics once called it chichi, a time-consumer; now many of them recommend it to their students as an important extra-curricular course. The students didn't wait for that recommendation. For a decade now, they have known the Prix for just what it is: a practical liaison between college and career.

Write for free booklet "47 Ways to Dramatize Your Sweaters"
CARL GUTMANN & CO. 132 West 36 Street, New York City

PERSONAL COLUMN

• Rose-strewn crêpe for your prettiest slip, handsewn of Bur-Mil white rayon crêpe. Dwalyne design, 32 to 38. $8. Altman.
• Short sleeper of Bur-Mil rayon crêpe, a touch Chinese. Chevette design in pink and blue, sizes 32 to 38. $8. Best.
• Shapely slip, straight front panel, four gores. Bur-Mil rayon satin, Fray-Pruf design. Sizes 32 to 44. $4. Franklin Simon.

BLAZE OF GLORY . . .
the jewel you add to set your hat afire.
Stone-studded pin in two-tone gold finished sterling. About $16, plus tax. Earrings about $10, plus tax.
At better stores.

fashion jewels by steiner

all that glitters . . .

exciting new booklet that tells you how to wear, accessorize and get smarter fashion effects with costume jewelry. A storehouse of clever ideas and stunts . . . performed with Fashion Jewels by Steiner. For your copy, write to INGENUE, INC., 389 Fifth Ave., N.Y.C.

Smart under-cover worker all day. Then at dinner, off comes your coat and out peep bows, show-off shoulders. A Betty Barnes design in Silduka, a fine rayon of Bur-Mil quality. About $5. For the store nearest you, write Betty Barnes, 1375 Broadway, N. Y. C.

little bow-peep

in Silduka rayon crepe by DUPLEX

BUR-MIL QUALITY

PERSONAL COLUMN

• Long, little-waisted reefer of soft blue cotton corduroy. Classic, double-breasted robe that a Smart Girl can wash herself. In sizes 12 to 20. A Dorian design, $13. Lord & Taylor.
• Angelic, buttoned-up nightgown frilled with lace at the neckline, the long wide sleeves. White Bur-Mil rayon crêpe, with a blue satin ribbon sash. Sizes 32 to 38. $11. Saks Fifth Avenue.

PERSONAL COLUMN

• Plain-and-checked short cotton flannel sleeper; worn backwards, it's a bed jacket. Sizes 32 to 38. $2.50. Wanamaker.
• Box-coat pyjamas, cotton flannel checked in pink or blue and white. Tommies design, sizes 32 to 40. $3.50. Wanamaker.
• Raspberry wool-and-rayon coat, tailored like your midshipman's. Dorian Design, sizes 12 to 20. $17. Lord and Taylor.

At your favorite Collegebred Dealer, $8.95 and $9.95, or write to E. P. Reed & Co., Rochester 3, N. Y.

IT TAKES TIME...

If you weren't born Absolutely Breath-taking, then Becoming a Beauty takes time. Whatever real improvement can be made, can usually be made in three months, that is, between now and Christmas....So, herewith, fair warning to prepare yourself for the Christmas holidays by giving yourself a course of beauty this extended pre-holiday season or semester, and, at the end of it, giving yourself a Christmas present of your own new prettiness.

OILY SKIN: In most cases, oily areas of the skin follow a middle-of-the-road course, right down the centre of the face and torso: forehead, nose, chin, and chest between the breasts. More or less isolated as they are, these areas are easier to cope with because you know where to look for them. And the best way to cope with them is to keep them sparkling clean.

Soap and water and scuh-*rubbing* have long been the cherished antidote for enlarged pores, overactive oiliness, and minor skin blemishes, but there's a whole range of soaps, creams, and lotions that help especially the disturbed skin...

There's "Soil Adsorbing" cleanser by Dermetics that has the light touch of liquid satin when you smooth it over your face, leaving no trace when you whisk it off, with the particles of soil it has picked up, a minute or so later.

If the tiny molecules of oil in the skin are not excreted properly through the pores, they become tiny stoppage plugs and the result—blackheads. Start your care of the skin with the removal of these blackheads....Do it yourself if you feel you are adept and gentle enough to spring the trouble-makers easily between your tissue-covered fingertips, but go to an expert if you've any doubt of your proficiency.

Lotions and astringents will help to reduce the oiliness of your skin besides making it feel wonderfully tingly, look beautifully bright. Georgette Klinger has a "Special Astringent for Oily Skin" plus a "Skin Lotion" which comes in three degrees of astringency, for dry, normal, or oily skins.

Angela Verona has a "Liquid Cleansing Cream" that can smooth into the small crevices of your skin, and as it contains the colour solvent, glycopon, you can be sure it removes the most stubborn vestiges of rouge and lipstick.

Germaine Monteil has a new foundation in two colours, made expressly for oily skins, called "Sensitone Lotion." You spread it over your face and throat with quick, up-moving fingers....When it dries, you dust on dry rouge.

HANDS: The best policy to follow in regard to your hands and nails the next three months is one of "swearing-off". Swear off nibbling, cuticle-cutting, picking, all of which are hangnail makers extraordinary.

Don't let a manicure be a sometime-thing, but work a little nail care into the few *(Continued on page 181)*

THE CYCLE SWINGS TO *Korday*

It's great to be young! Slip into KORDAY'S excitingly new pedal pushers, don the fiery red corduroy battle jacket—and wear this dynamic twosome for hiking, bicycling, country week-ends, college leisure time. The pedal pushers are 100% wool houndstooth check . . . tailored with typical KORDAY perfection. The shirt-cuffed jacket is battle-authentic down to its belted waist tabs. Sizes 12 to 18.

Corduroy battle jacket about $8.00.
Pedal pushers about $9.00.

At leading stores everywhere.

Korday SPORTSWEAR

991 SIXTH AVENUE, NEW YORK 18, N. Y.

At better stores, or write
ALICE STUART
525 SEVENTH AVENUE • NEW YORK 18

IT TAKES TIME...

(Continued from page 180)

minutes of your beauty routine every day.

Massage a cream such as La Cross' "Nail Groom" around and under the cuticle at the base of the nail where the nail is alive and growing.... As the nail grows and emerges from the cuticle, its cellular composition cornifies and becomes unchangeable. And as it usually takes a normal nail three months or so to grow out completely, the encouragement of pretty nails begins three months ahead with massage of the cuticle, pushing it gently back with the fingertips or with a cotton-tipped orangewood stick.

A smoothie for hands themselves is Revlon's "Pearl Hand Cream" and Smart Girl keeps this near at hand in the cabinet above the washstand.

Peggy Sage makes an excellent "Hand Mask Cream" which purports to do for your hands what a creaming-cleaning facial does for your face. For spot-cleaning Peggy Sage has a "Nicotine Remover" which, rubbed on with cotton, removes the toasted look of cigarette-smoking fingers, and it removes ink stains, too.

BUST: Here, if you are not satisfied with your own fine front, you are undoubtedly prepared to be discouraged. Don't be; many of your bosom problems can be solved, one way or another.

If you feel your bust is too small, assiduous exercise may be able to so build up the muscles supporting it that the breasts themselves can be raised to a better upstanding and outstanding position, thereby *seeming* to be larger. Exercise cannot affect the size of the breast, which is a gland, but it *can* tighten the surrounding muscles.

Fifty to one hundred times a day ...you might try this: arms akimbo at shoulder height, grip each arm just below the elbow with the opposite hand, in successive, quick grasps, tense the muscles of your arms as much as you can, then relax.

And up-raising arm exercises, done slowly and concentratedly, will help. Good, lifted posture is a prerequisite because small breasts will never be seen if they're hidden under a set of overhanging shoulders and collar bones.

An outsized bust can best be minimized by a rounded, supporting brassière which helps distribute the flesh so that the bust will appear to be much smaller than it is.

No matter what its size, the visible, above-the-neckline part of your bust, your chest and throat will look ever so much prettier if you give them exactly the same care you give your face, the same smoothing creams and tingly lotions, the same make-up foundation and powder.

LEGS: During the holidays, there'll be plenty of times that your legs won't be covered by *(Continued on page 182)*

Get a WONDERSTOEN

and leave the foliage to the trees!

Why be caught out on your own limb . . . when you can be fastidiously leg-groomed at all times. Learn the simple trick of *erasing* hair with Bellin's Wonderstoen and achieve the silky, smooth elegance you want for your legs.

Wonderstoen is a dry, pink disc that is *completely* safe—nothing to stain, spill, or prepare. Nothing to cut or "nick" you.

Get a Wonderstoen today (at your favorite department store or specialty shop*) and groom your legs the dainty, safe, *fastidious* way! And remember, there is also a Wonderstoen for the face.

Thrift Department: One Wonderstoen lasts a whole season.

BELLIN'S WONDERSTOEN

*FOOTNOTE: For lovely feet as well as lovely legs, ask for a copy of Bellin's Short History of Leg-Art, entitled "Let's Look At Your Legs—Everybody Else Does!"

© 1945, Bellin's Wonderstoen Co., 1140 Broadway, N. Y. 1, N. Y.

IT TAKES TIME...

(Continued from page 181)

evening dresses or encased in ski pants, so don't let yourself skim over these important extremities....In a three-month period you can do a lot toward getting them into shape, the right shape.

If they're too thin, exercise. Walk whenever you can, wherever you can, as walking is one of the best leg-development exercises, building muscles into sleek, rounded curves, not making them knotty and hard.

But if your legs are too heavy—well, that's a little more of a poser. But—can do. *Don't* exercise them, and rest them whenever possible. While you're reading or studying, prop them up on a table or desk. Also while you're reading and with one leg pulled toward you, you can be kneading eighth-inches off it with a little gadget we've heard of....It's about the size of a military hair brush and it has beveled rollers that you rub against the fatty parts to break down the tissue.

Concentrated massage to reduce the legs should be preceded by heating, either in a hot-water bath or with electric heating pads. Then massage in a wringing motion, hands working against each other, up the leg away from the foot.

Sit on the floor, legs straight ahead, and slap the calves down *hard*. Starting in the same position, turn slightly to one side and lean back on one arm; boost yourself on the arm until the under thigh is a few inches off the floor. Down, with a Banging Whack!

HIPS: Of all places that most often require slimming, the hips are usually the easiest to reduce. The general formula is—sight the exact spots that need concaving and go after them *hard*.

On the floor with your legs straight before you, lean back on straight arms. Raise your feet off the floor until you are sitting on the very spot you want to reduce. Then roll from side to side, keeping in an upright position with your feet off the floor. Each roll a blow to That Place.

If you own a Helena Rubinstein Lithe Line (an elasticized cord with loops on either end), you can dream up many of your own exercises for hip-trimming, though a little sheet of instructions accompanies the Lithe Line, tipping you off to a few good ones. One is: slip your feet in the loops, lie flat on your back, arms outstretched, legs straight above you. Holding the Lithe Line taut, swing legs from side to side until you touch the floor.

DAY

into

NIGHT

chic shoe-ing . . . French by association . . . now so very American, as done by AVONETTES. Stretchable for stocking-fit . . . nailhead-lit for wear by day or by night. At really finer stores. 10.95

Avonettes

47 WEST 34th ST., NEW YORK

SMART GIRL FASHIONS

The following is a list of shops across the country which will have Vogue's Smart Girl Fashions. In the event of unavoidable shortages of merchandise . . . these shops will carry close parallels to the fashions shown herein.

ARIZONA

Phoenix . . . . . Korricks'

ARKANSAS

Little Rock . . The M. M. Cohn Company

CALIFORNIA

Bakersfield . . . . . Harry Coffee, Inc.
Fresno . . . . . Harry Coffee, Inc.
Los Angeles . . . . . J. W. Robinson Co.
Sacramento . . . . . Bon Marché
San Francisco . . . . . The White House

COLORADO

Colorado Springs . . . . Gidding's, Inc.
Denver . . The Daniels & Fisher Stores Co.
Pueblo . . . . . Day-Jones Co.

CONNECTICUT

Bridgeport . . . . . The D. M. Read Co.
Hartford . . . . . G. Fox & Co., Inc.
Waterbury . . . . . Forester, Inc.

DELAWARE

Wilmington . . . . . Bird-Speakman, Inc.

DISTRICT OF COLUMBIA

Washington . . . Julius Garfinckel & Co.

FLORIDA

Jacksonville . . . . . Cohen Brothers
Orlando . . . . . Dickson & Ives, Inc.
St. Petersburg . . . . Willson Chase Co.
Tampa . . . . . Maas Brothers

GEORGIA

Atlanta . . . . . Davison-Paxon Co.
Augusta . . . . . Davison-Paxon Co.
Columbus . . . . Kayser-Lilienthal, Inc.

GEORGIA (cont'd)

Macon . . . . . Davison-Paxon Co.
Savannah . . . . . Leopold Adler Co.

HAWAII

Honolulu . . . . . M. McInerny, Ltd.

IDAHO

Boise . . . . . The Mode, Ltd.

ILLINOIS

Bloomington . . . . . W. H. Roland Co.
Champaign . . . . . G. C. Willis Co.
Chicago . . . . Carson Pirie Scott & Co.
Decatur . . . . . Gebhart-Gushard Co.
Freeport . . . . . F. A. Read Co.
Galesburg . . . . Kellogg, Drake & Co.
Peoria . . . . . Block & Kuhl Co.

INDIANA

Indianapolis . . . . . L. S. Ayres & Co.
Lafayette . . . . . Loeb's
South Bend . . . . . Frances Shop
Terre Haute . . . . . LaSalle Shop

IOWA

Cedar Rapids . . . Martin Dry Goods Co.
Dubuque . . . . . J. F. Stampfer Co.
Sioux City . . . . . T. S. Martin Co.

KANSAS

Independence . . . . . Montaldo's
Lawrence . . . . . A. D. Weaver
Wichita . . . . . Geo. Innes Co., Inc.

KENTUCKY

Louisville . . The Stewart Dry Goods Co.

(Continued on page 184)

Masterpiece OF LUGGAGE CRAFTSMEN

Luggage, distinctively designed, and crafted with the unerring skill of medieval guildsmen . . . luggage in the precious, supple leathers that mellow with use . . . luggage with the priceless beauty of an old masterpiece . . . *that is Wheary.*

Here you see one of the smart new pieces Wheary dealers will have for you as soon as materials are available.

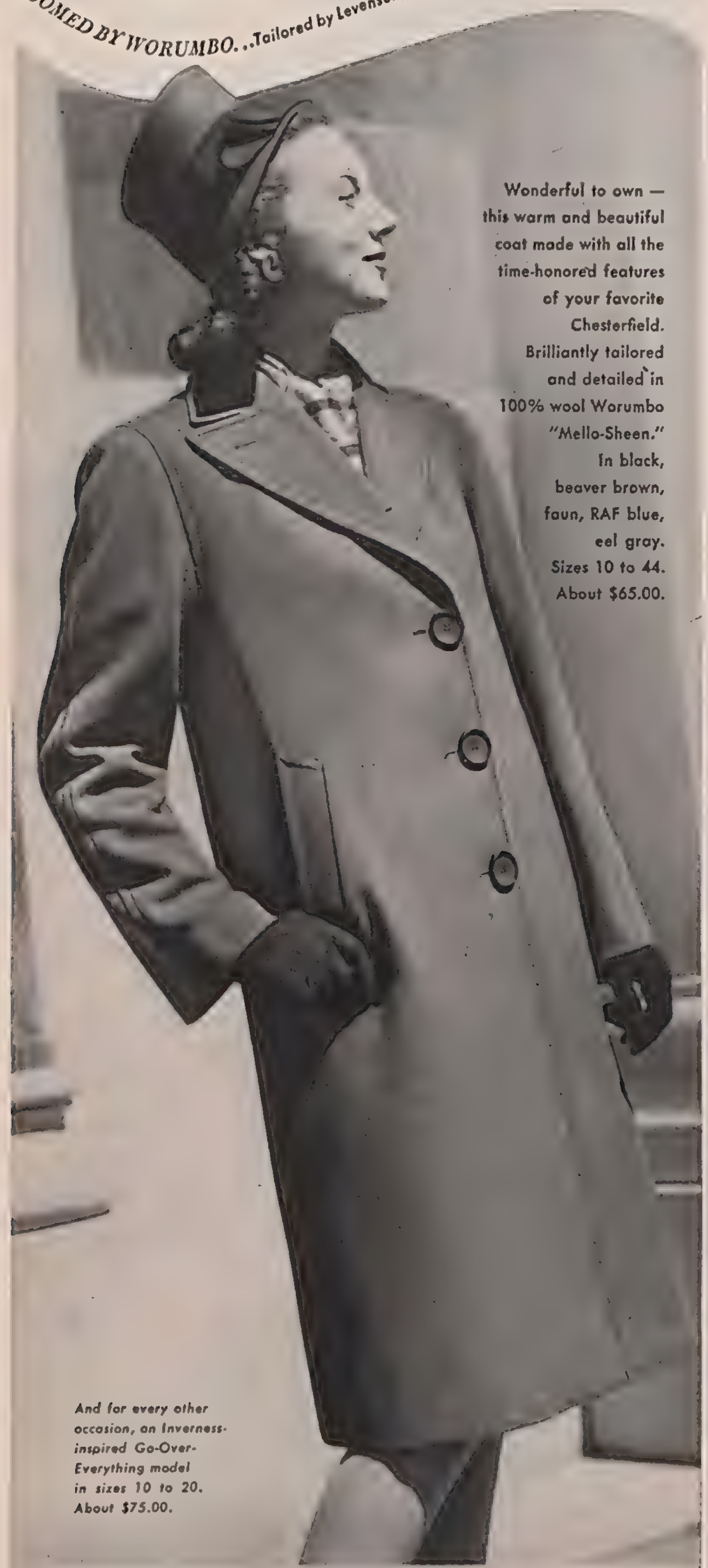
WHEARY INCORPORATED, Racine, Wis.

TRAVELERS ARE JUDGED BY THEIR LUGGAGE

FINE GROOMED AND FLATTERING

Mello Sheen Coating

LOOMED BY WORUMBO...Tailored by Levenson, lined with Skinner's luxurious rayon satin



Wonderful to own — this warm and beautiful coat made with all the time-honored features of your favorite Chesterfield. Brilliantly tailored and detailed in 100% wool Worumbo "Mello-Sheen." In black, beaver brown, faun, RAF blue, eel gray. Sizes 10 to 44. About $65.00.

And for every other occasion, an Inverness-inspired Go-Over-Everything model in sizes 10 to 20. About $75.00.

At Jordan Marsh Co., Boston, Mass.
Joseph Horne Co. . . Pittsburgh, Pa.
The Higbee Company, Cleveland, O.
The May Co. . . . Los Angeles, Calif.
The Brigham Co., Springfield, Mass.
Richard Healy Co., Worcester, Mass.
The Hamilton Co., New Haven, Conn.
Hughes & Hatcher . . . Detroit, Mich.

OR WRITE TO THE LEVENSON CO., BOSTON, MASS.

SMART GIRL FASHIONS

(Continued from page 183)

LOUISIANA

Baton Rouge . . Rosenfield Dry Goods Co.
New Orleans . . . . . Godchaux's

MAINE

Portland . . . . . J. E. Palmer Co.

MARYLAND

Baltimore . . . . . Hutzler Brothers Co.
Cumberland . . . . Rosenbaum Brothers
Hagerstown . . . . . Leiter Brothers

MASSACHUSETTS

Boston . . . . . Jordan Marsh Company
Worcester . . . . . Richard Healy Co.

MICHIGAN

Ann Arbor . . . . . Goodyear's
Detroit . . . . Himelhoch Brothers & Co.
Flint . . . . . Herbert N. Bush, Inc.
Grand Rapids . . . . . The Strauss Shop
Jackson . . . . . The Elaine Shop
Lansing . . . . . The Style Shop
Pontiac . . . . . Arthur's
Traverse City . . Marie Evelyn Shop, Inc.

MINNESOTA

Minneapolis . . . . . The Dayton Co.
Rochester . . . . . C. F. Massey Co.
St. Paul . . . . . Frank Murphy
Winona . . . . . H. Choate & Co.

MISSISSIPPI

Jackson . . . . . R. E. Kennington Co.
Meridian . . . . . Liberty Shops, Inc.

MISSOURI

Kansas City . . . . . Harzfeld's, Inc.
St. Louis . . . . . Stix, Baer & Fuller Co.

MONTANA

Billings . . . . . Doyles
Butte . . . . . Weinberg's
Helena . . . . . Fligelman's

NEBRASKA

Lincoln . . . . . Miller & Paine

NEW JERSEY

Asbury Park . . . . . Steinbach Co.
Newark . . . . . Kresge-Newark
Plainfield . . . . . Tepper Brothers
Trenton . . . . . Nevius-Voorhees Co.

NEW YORK

Albany . . . . . Honigsbaum's
Binghamton . . . Sisson Bros.-Welden Co.
Brooklyn . . . . Abraham & Straus, Inc.
Buffalo . . . . . L. L. Berger, Inc.
Elmira . . . . . The Gorton Coy.
Ithaca . . . . . Rothschild Bros.
Poughkeepsie . . . . Luckey, Platt & Co.
Rochester . . . . . McCurdy & Co., Inc.
Syracuse . . . . . Flah & Co.
Utica . . . . . Doyle-Knower Co.
Watertown . . . . . Smith & Percy, Inc.

NORTH CAROLINA

Asheville . . . . . Ivey's, Inc.
Charlotte . . . . . Montaldo's
Greensboro . . . . . Montaldo's
Raleigh . . . . . Taylor's
Winston-Salem . . . . . Montaldo's

NORTH DAKOTA

Bismarck . . . . . Rose Shop
Fargo . . . . . Rose Shop

(Continued on page 185)

GIVE YOUR FIGURE A

Champagne lift!

LaTrique BRASSIERES

172 MADISON AVENUE • NEW YORK 16, N. Y.

AT BETTER STORES

SMART GIRL FASHIONS

(Continued from page 184)

OHIO

Alliance . . . . . Spring-Holzwarth Co.
Athens . . . . . Logan's
Canton . . . . The Stern and Mann Co.
Cincinnati . . . . . Mabley & Carew
Cleveland . . . . . The Lindner Coy.
Columbus . . . . . Montaldo's
Dayton . . . . . The Rike-Kumler Co.
Lima . . . . . Feldman's, Inc.
Portsmouth . . . . . Marting Bros. Co.
Steubenville . . . . . Hal Lewis
Toledo . . . . . The Lasalle & Koch Co.
Youngstown . . . . Strouss-Hirshberg Co.
Zanesville . . . The H. Weber Sons & Co.

OKLAHOMA

Bartlesville . . . . . Montaldo's
Oklahoma City . . . . . Kerr's
Tulsa . . . . . Seidenbach's

OREGON

Eugene . . . . . Russell's
Portland . . . . . Meier & Frank Co.
Salem . . . . . Miller Mercantile Co.

PENNSYLVANIA

Altoona . . . . . Brett's, Inc.
Bethlehem . . . . . H. B. Sigal & Sons
Easton . . . . . H. B. Sigal & Sons
Harrisburg . . . . . Mary Sachs
Hazleton . . . . . Wears, Inc.
Lancaster . . . . . Mary Sachs
Philadelphia . . . . Bonwit Teller & Co.
Pittsburgh . . . . . Joseph Horne Co.
Scranton . . . . . The Heinz Store
Stroudsburg . . . . A. B. Wyckoff, Inc.
Washington . . . . . Hal Lewis
Wilkes-Barre . . . . . Beverly
Williamsport . . . . L. L. Stearns & Sons

SOUTH CAROLINA

Columbia . . . . . Cullum & Cullum

TENNESSEE

Chattanooga . . . . . Miller Bros. Co.
Johnson City . . . . . King's, Inc.
Knoxville . . . . . Miller's, Inc.
Memphis . . . . . The John Gerber Co.
Nashville . . . . . Grace's

TEXAS

Abilene . . . . . Ernest Grissom's
Austin . . . . . T. H. Williams & Co.
Dallas . . . . . Neiman-Marcus Co.
Denton . . . . H. M. Russell & Sons Co.
El Paso . . . . Popular Dry Goods Co.
Fort Worth . . . . . The Fair
Houston . . . . . The Fashion
San Antonio . . . . . Frost Bros.
Wichita Falls . . W. B. McClurkan & Co.

UTAH

Salt Lake City . . . . . Makoff

VERMONT

Burlington . Abernethy-Clarkson-Wright, Inc.

VIRGINIA

Charlottesville . Barbara Rosser, Costumes
Lynchburg . . . . . J. R. Millner Co.
Newport News . . . . . Nachman's
Norfolk . . . The House of Arther Morris
Richmond . . . . Miller & Rhoads, Inc.
Roanoke . . . . . S. H. Heironimus Co.

WASHINGTON

Seattle . . . . Frederick & Nelson, Inc.

WEST VIRGINIA

Clarksburg . . . . . Broida's, Inc.
Fairmont . . . . J. M. Hartley & Son Co.
Martinsburg . . . . . M. Cohen & Son
Parkersburg . . . . . Broida's, Inc.
Wheeling . . . . . Hal Lewis

WISCONSIN

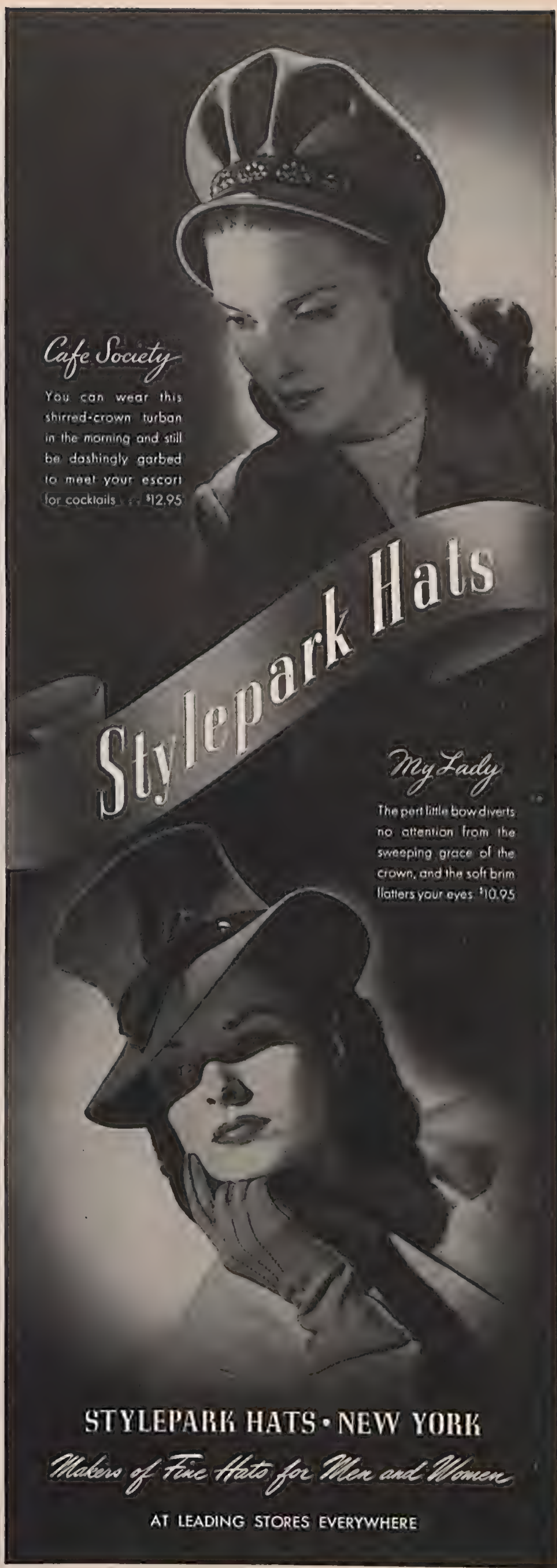
Appleton . . The Pettibone-Peabody Co.
Milwaukee . . . . . T. A. Chapman Co.

FROLIC
A Judy Lee Deb •
$7.95
RATIONED

Judy Lee Debs

Svelte sophistication in rich black suede...
daring the utmost in ultra platforms
and pinnacle heels for feet that
like to go places in happy freedom.

Exclusive in the following stores:
ROBINSON-SCHWENN, HAMILTON, O. • AHLENIUS, FOSTORIA, O.
ATLAS-FASHION, PORTSMOUTH, O. • STYLE CENTER, ELYRIA, O.
JOHN ROSS, MIDDLETOWN, O. • HARRIS', RICHMOND, IND.
Distributed by Tash Shoe Company, Hamilton, Ohio
• REG. U. S. PAT. OFF.



DENMARK

(Continued from page 138)

every day, and food had not been snatched except in great gulps by individuals who ordered five Danish cream cakes at a time.

It was the lack of privacy—it was the lack of freedom and liberty—it was the great "freeze-out" to which they were condemning the Germans that was the strain. They were crowded around the Angleterre Oval Bar shoulder to shoulder when a German tried to find a place, or denied their own efficiency in motor repairs. The few girls and boys of German intruder families who went to the schools had more than just the adolescent miseries. They also constituted a problem to their parents who couldn't explain to German authorities just what was wrong in this "perfect protectorate." Although Denmark was full of food and luxury, the Danes were unhappy.

The German High Command didn't make any major mistakes here. There was friction between Dr. Best, the German *Gauleiter* and the power-gaining S.S. authorities. They disputed the best way of squeezing the country. Dr. Best pointed to the failure of the curb-bit and torture treatment of Norway as reason for continuing his own policy of friendship, and the advantage of being able to show the world a "German" country which fulfilled the promise of the new Aryan world. His power waned with the growth of the armed freefighters and one fine dawn the token army which was in reality little more than a palace guard, found itself seized and imprisoned. There had already been a mysterious attempt by German marines to capture the King, and the Wehrmacht's apologies for the mistake didn't allay the fears of the authorities, or of the public, who realised they had played with the Germans long enough.

At one time the Germans tried to seize the small Jewish population of the country. The Danes themselves had never quarreled with the Jews and they had been very little propagandised on the subject; an underground worker discovered the intention to deport and enslave every Jew. Jewish people, and the entire population of Copenhagen teamed together in concealing and transporting them. The most fantastic ruses were successful and the most enormous risks were taken.

Prominent citizens announced the death of a relative and kept hearses and flower wagons, complete with top-hatted pall bearers wandering around the streets from house doors to cemeteries with the hunted people hidden under wreaths on the floor. Taxi drivers and pushcarters and dressmakers and barbers transformed and transported the Jews. Wedding parties took them to ports for lobster dinners, and fishermen and sailors buried them under their nets until they reached midstream, and a friendly Swedish pilot boat.

The Swedes never asked any questions. They adopted them without credentials or working permits, without official police register and census report. (Some nebulous financial arrangement was made with the Swedish banking authorities for the support of these thousands.) *(Continued on page 187)*

Big and little sister dress of fine broadcloth . . . colorfully embroidered on midriff and hem-band. Pink, blue, maize. At your favorite store. Sizes 3 to 6 about $8.95. Sizes 7 to 14 about $10.95.

COGSWELL COMPANY
71 West 35th St. • New York 1, N. Y.

THEY'RE BOTH FAMOUS

Mary Parker*

CLASSIC DICKEYS

Pin-money priced, so you can have a whole wardrobe of 'em for your sweaters, jackets, suits. White, pink, blue, matze rayon sharkskin. At all good stores, about $1.00

TIMELY ACCESSORIES, INC.
15 West 37th Street, New York 18, N.Y.
*REG

DENMARK

(Continued from page 186)

Shortly after our D-Day landings in Normandy, Denmark had a paralyzing general strike to protest executions and internments, and the Germans retaliated by arresting and sending to German concentration camps the entire civilian police force for disaffection to Nazi principle. They were replaced by the Hipo (short for *Hilfs-Polizei*), Danish toughs and collaborators, who were originally enlisted for the Anti-Bolshevist Legion. The Nazis brought them back from the Russian front to do the dirty work of the Gestapo.

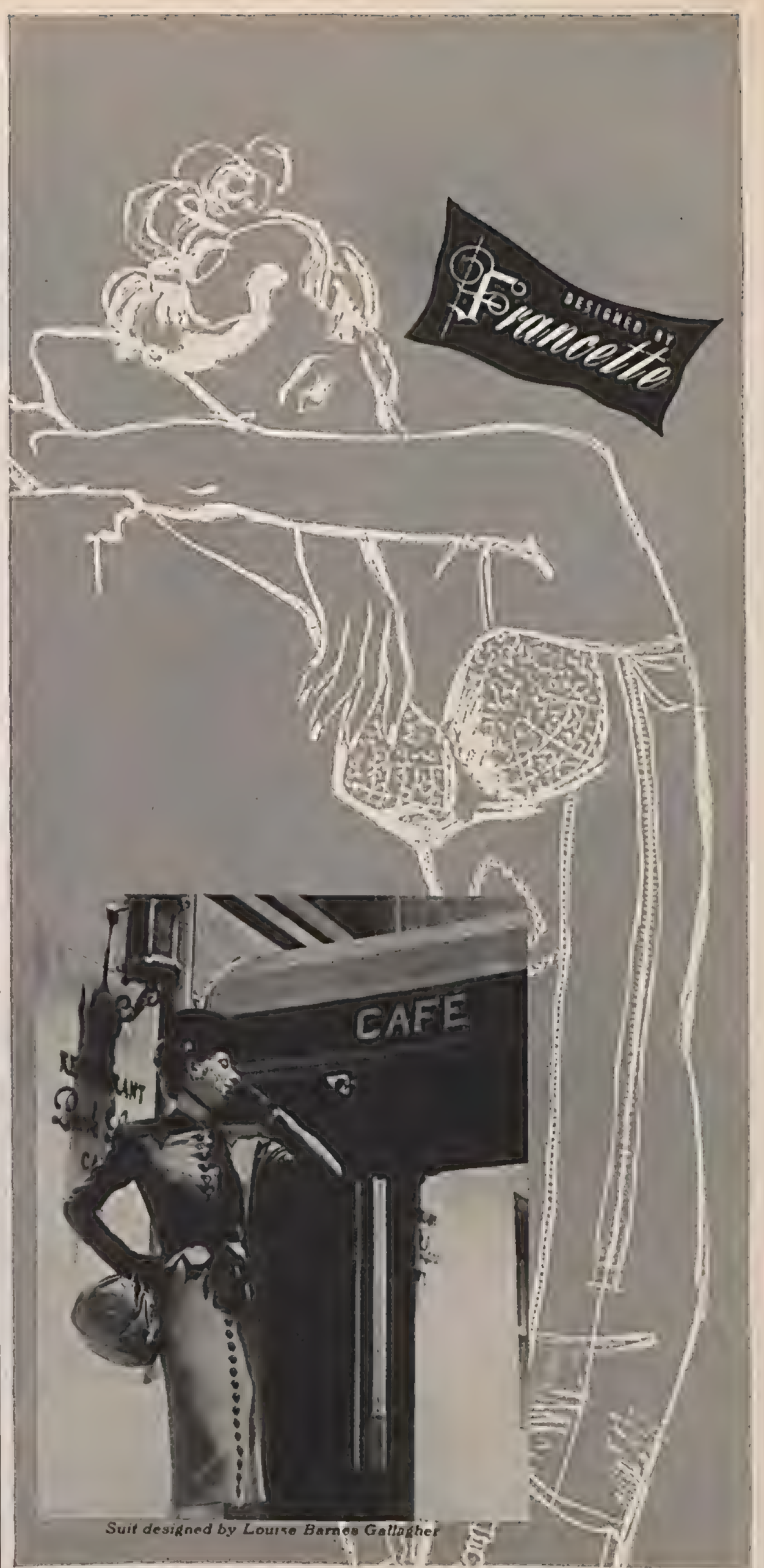
On Swedish soil, the increasing population of escaped Danes formed a brigade, under the name Danish Police Forces, to train as an army of liberation. In the mother country armed resistance developed with the help of parachute-dropped agents from Britain, of arms smuggled from Sweden and of sabotage from the secret army, the *"Fryhetskaemper,"* or freedom fighters, who became a potent threat to the security of the occupying Germans. The Germans increased the arrests and paid back assassination by shooting the next person on the list if he could be found, and if not they casually grabbed the next passer-by. For every Nazi building sabotaged and office or guard house robbed of arms, they chose a favourite popular establishment of the Danes and blew it up. Thus the lovely pavilion and yachting club on the Langilie is a shell and about ten big places in the Tivoli were razed.

All this is past history. Now there is a conspiracy of gaiety, an aura of an enchanted world. The Danes are drunk on laughter and fun and freedom.

The Tivoli, an entertainment park in the centre of town, has put up cardboard façades to replace the razed pavilions and it is still pretty, although the decorative lights can't be turned on because of the shortage of current, and the roller coasters have to be pushed up-hill by the joy-riding couples themselves. Tivoli is still the favourite resort of old Danes sunning themselves, children riding ponies or goggling at the pantomime or ballet, young men and girls with or without dates.

The Tivoli guards, a volunteer corps of children, parade twice a week. All during the war they wore their busbies and red tunics and had their complete band. At one time they were the only Danish soldiers in Denmark, and the sixteen-year-old colonel who rides the white horse is going to be a guards officer, now that the army exists again. Children's town is invaded by sailors who teach the kids the proper British sports phrases. "Well played, sir," is hysterical in a piping Scandinavian accent.

I went to see the Crown Prince Frederik and Crown Princess Ingrid who live in a small palace which makes up part of the main palace square. Only a garden separates it from the quite ordinary houses next door. The Crown Princess is slim, attractive, unshy. She is perfectly convinced that her two children, Princess Margaret and Princess Benedicta, are absolutely adorable, and she is perfectly right. Princess *(Continued on page 188)*



Suit designed by Louise Barnes Gallagher

THE BELLHOP WAIST . . . A FRANCETTE SILHOUETTE

The next bellhop you see,
notice his trim, attenuated waist.
You'll look that small in your new fall suit
. . . in your new Francette Foundation.
Spare-ribbed, lean-waisted, wonderful! Fine corset fabrics plus the strategy of elastic panels and insets are the secret of Francette flattery. At leading fashion stores from $10 to $30.

Francette Foundations
105 Madison Avenue, New York

DENMARK

(Continued from page 187)

Margaret is called Daisy by her mother and chases butterflies around the lawn like a princess in a fairy tale. Princess Benedicta chortles and makes noises that only her mother and nurse understand. They are both blonde, and although Princess Margaret looks just like a miniature Scandinavian, Benedicta, like all other babies, looks like the little fat, rosy-cheeked Prime Minister of England, without cigar. They both have pale blue eyes and wore eye-blue coats and showed off for the camera like veterans.

The shops here are fabulous-looking although, on analysis, there is very little to buy beyond food and electrical gadgets. The latter are available because electricity rationing makes them useless (my hairdresser had to cancel my appointment because he had exceeded his quota) and nearly all houses are lit by candles or lamps most of the time, even though candles and oil are scarce, too. Now, in summer, it doesn't matter, with only a few hours of night.

Unlike England where with coupons, regulations of utility and patience, you could eventually get as good a wool suit as before the war, here you had no hope of anything but more *ersatz* as time wore on.

Carli Gry, who runs two men's shops, opened a tiny new shop for women, specializing in making quite normal-looking clothes from fantastic raw material. He has dresses made from bleached and hand-painted roller blinds and slacks made from steamer-rugs. A party dress is made from stolen German uniform-lining material, bleached, and printed with wood-cut blocks. Buckram, shrunk to a tight woven mesh, was made into sports dresses, and the parachutes which brought supplies into the country were special prizes.

The Danes used the routine ingenuities—re-cut men's dinner clothes, Paisley shawls, travel souvenir scarves, curtains, and grandpa's long linen nighties. But a few things here are indigenous, such as tanned fish-skin for shoes, handbags, and gloves. A Danish naval officer who was horribly injured and disfigured in an explosion about a year before the war started, had as a hobby, tanning the skins of fish, which were otherwise thrown in for fertilizer or glue; nobody took it seriously until leather joined the precious-jewel class. Unrationed fish-skin shoes cost at least as much as real leather, for the grain must be matched. Fish-skin gloves are expensive, too. (Incidentally, tanned fish-skin doesn't smell of fish.) This, and the native peasant weaving which had been encouraged for many years by the Home Office, is responsible for some of the luxury the Danes have allowed themselves in their gay-looking country, released at last from the Germans.

Tailored by

BONNIE BRIAR

Great-granny's favorite night-shirt cropped to glamorous brevity. A short cut to light-hearted lounging, and oh-so-comfortable sleeping. In pastel Glen Koda - a rayon Shantung - frosted with eyelet embroidery. The Bonnie Briar label is your assurance of suds-loving fabrics ...double-stitched seams...all the knowing details that spell *top quality*. Quantities are limited. So, if your favorite store is temporarily out, do try again. About $4

DAVID H. KRAFT CO.
NEW YORK

Sweaters by Shepherd

You'll be pretty as a picture, too, in Shepherd 100% Virgin Wool Sweaters. For they're the perfect frame for your figure . . . and a flattering tribute to your costume artistry!

At Better Stores, or write
SHEPHERD KNITWEAR CO., INC. • 1410 B'WAY, N. Y. 18

● Only the best wine grapes, vine-ripened to full maturity on the sunny slopes of New York's famed Finger Lakes region, are used in the production of Widmer's Neapolitan Label Wines.
Noted for 30 years for Extra Quality, these premium selections are well worth the higher cost.

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WIDMER'S WINES and Vermouths
Vintners of Fine Wines Since 1888
WIDMER'S WINE CELLARS, Inc., NAPLES, N.Y.

fashioned by CHEVETTE

Saucy as a Can-Can Costume

. . . guileless as a little girl's first lace-trimmed underwear . . . they're slick and smooth and snug against your body. Of sheer chiffon woven with Lastex threads. Trimmed with satin baby bows and lace edging. *Pink and white—Sizes small, medium, large. No mail orders. Price about 2.50 at the finest stores.* *Reg. U. S. Pat. Off.

CHEVETTE INC., 135 Madison Ave., New York 16
BUY WAR BONDS TODAY BUY "GAY BABY" PANTIES LATER

YOU need not stay out of the water on "those days" now that *Tampax* is available because this form of sanitary protection is worn internally, throwing pins and belts completely into the discard. Whether the suit is wet or dry, Tampax remains invisible and unsuspected, with no bulging or ridges whatever. Get away from your conservatism this summer. Go modern! Do as millions of other women are doing all around you—use Tampax. It is handy to carry while traveling or vacationing. It causes no odor or chafing. It is quick to change and actually you do not feel it when in place. Easy disposal.

Invented by a physician, Tampax is made of pure, long-fiber surgical cotton, compressed in patented one-time-use applicator. There is a choice of 3 absorbency-sizes (Regular, Super, Junior), to meet varying individual needs. Ask at drug stores, notion counters. A whole month's supply fits into your purse. Economy box holds 4 months' average supply. Tampax Incorporated, Palmer, Mass.

NO BELTS
NO PINS
NO PADS
NO ODOR

3 absorbencies { REGULAR SUPER JUNIOR

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Those delightful bits of frill are here again, in new Venise type laces and designs on fine cotton organdy, sheer, batiste and pique. Sets of two retail about $1.25. More elaborate sets of 3 to retail $2.25

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YOUNG IDEAS FOR YOUNG BRIDES

(Continued from page 151)

TAPPÉ

The little topknot-chignon looks very romantic with a wedding gown; it might be worn, as Mr. Herman Patrick Tappé suggests, twined round with orange blossoms and given a short tulle veil.

Or...a young bride might brush her hair into the Psyche knot (see Vogue, April 15), bind it with shining white satin ribbons, pin her veil low on the knot.

One beautiful young bride, the former Miss Nancy Cochrane of Boston, wore a little crown of white blossoms and a white muslin dress at her marriage to Mr. Alfred Wright.

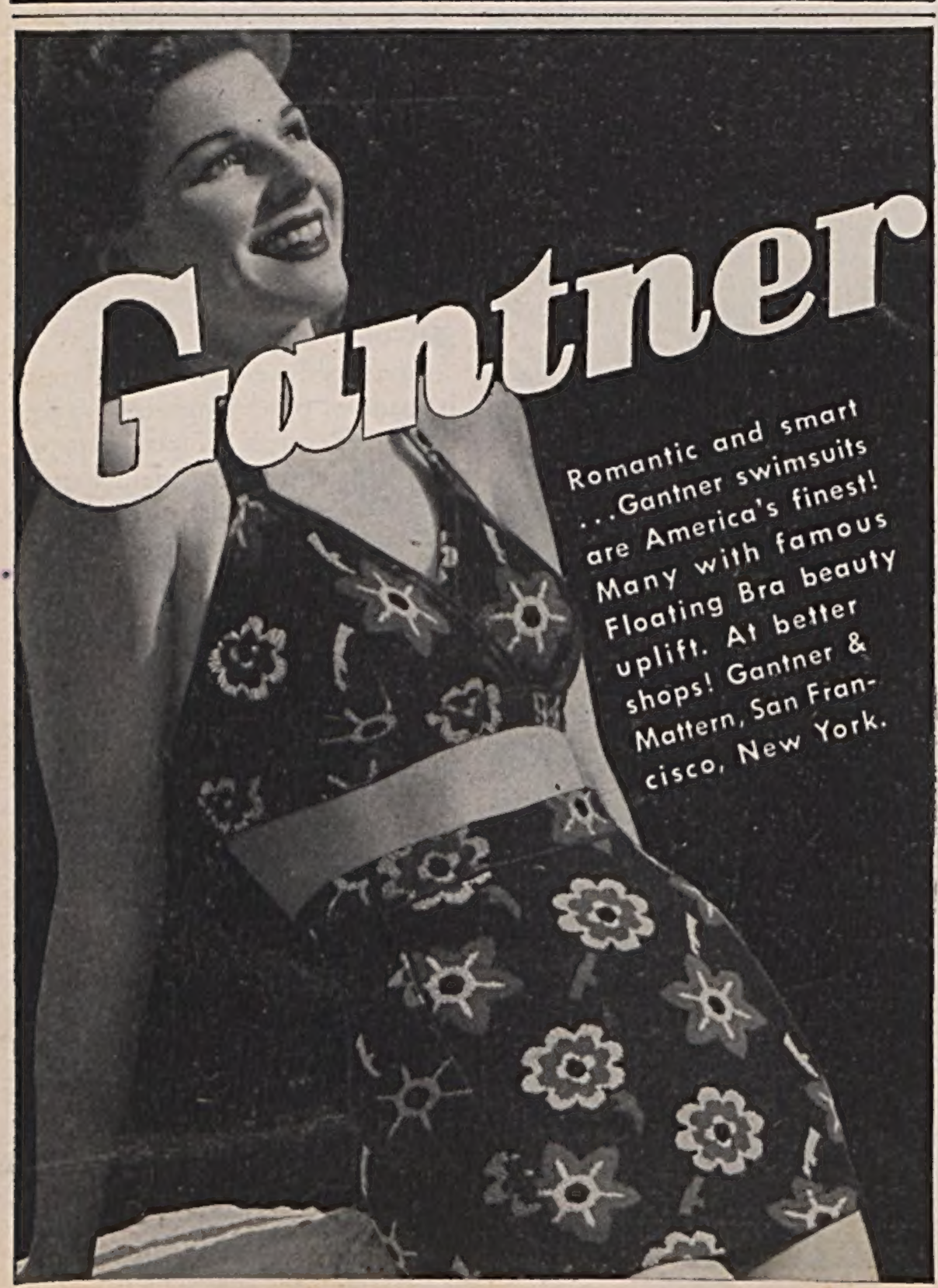
In one of the loveliest weddings of the year (the wedding of the Winthrop Aldrich's daughter, Miss Harriet Aldrich, to Lieutenant Edgar Bering, junior, U. S. N. R.) bridesmaids wore dresses of deep blue marquisette—the same rich, stained-glass blue of the windows of the Riverside Church, to which they'd been carefully matched. Their Charlotte Corday bonnets were in the same blue, with silver ribbon bows. They wore silver slippers, carried red, red roses.

There was more blue at Miss Valentine Dudensing's wedding to Flying Officer Antony Horne...the bridesmaids' dresses were the same shade as the R.A.F. blue of the ushers' uniforms. The bride wore full-skirted pale yellow satin.

Mrs. John Lamont's bridesmaids wore full-skirted white dotted swiss dresses with grey sashes, grey tulle hats, bouquets of yellow blossoms.

For other white weddings, Tappé suggests wreaths of maidenhair fern, huge fern sprays tied with wide white satin ribbons, and white organza dresses for the attendants. Or white pond lily wreaths, more filmy white dresses, and armfuls of white pond lilies with their own green leaves.

At the marriage of Miss Isabel Seyburn of Detroit to Lieutenant Richard Harte, junior, the all-white tendency melted into a pastel rainbow: two bridesmaids wore white, two wore pink, two blue. All wore big, accordion pleated net hats, carried melting bouquets of pale pink roses, blue delphinium, white daisies.



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